



National Library
of Canada

Acquisitions and
Bibliographic Services Branch

395 Wellington Street
Ottawa, Ontario
K1A 0N4

Bibliothèque nationale
du Canada

Direction des acquisitions et
des services bibliographiques

395, rue Wellington
Ottawa (Ontario)
K1A 0N4

Your file *Votre référence*

Our file *Notre référence*

NOTICE

The quality of this microform is heavily dependent upon the quality of the original thesis submitted for microfilming. Every effort has been made to ensure the highest quality of reproduction possible.

If pages are missing, contact the university which granted the degree.

Some pages may have indistinct print especially if the original pages were typed with a poor typewriter ribbon or if the university sent us an inferior photocopy.

Reproduction in full or in part of this microform is governed by the Canadian Copyright Act, R.S.C. 1970, c. C-30, and subsequent amendments.

AVIS

La qualité de cette microforme dépend grandement de la qualité de la thèse soumise au microfilmage. Nous avons tout fait pour assurer une qualité supérieure de reproduction.

S'il manque des pages, veuillez communiquer avec l'université qui a conféré le grade.

La qualité d'impression de certaines pages peut laisser à désirer, surtout si les pages originales ont été dactylographiées à l'aide d'un ruban usé ou si l'université nous a fait parvenir une photocopie de qualité inférieure.

La reproduction, même partielle, de cette microforme est soumise à la Loi canadienne sur le droit d'auteur, SRC 1970, c. C-30, et ses amendements subséquents.

UNIVERSITY OF ALBERTA

DWELLING IN POSSIBILITY:
USING GROUP DRAMA AS A
RESPONSE TO LITERATURE

by

CAMERON ROSS

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES
AND RESEARCH IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY

DEPARTMENT OF SECONDARY EDUCATION

EDMONTON, ALBERTA

FALL, 1992



National Library
of Canada

Bibliothèque nationale
du Canada

Canadian Theses Service Service des thèses canadiennes

Ottawa, Canada
K1A 0N4

The author has granted an irrevocable non-exclusive licence allowing the National Library of Canada to reproduce, loan, distribute or sell copies of his/her thesis by any means and in any form or format, making this thesis available to interested persons.

The author retains ownership of the copyright in his/her thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without his/her permission.

L'auteur a accordé une licence irrévocable et non exclusive permettant à la Bibliothèque nationale du Canada de reproduire, prêter, distribuer ou vendre des copies de sa thèse de quelque manière et sous quelque forme que ce soit pour mettre des exemplaires de cette thèse à la disposition des personnes intéressées.

L'auteur conserve la propriété du droit d'auteur qui protège sa thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

ISBN 0-315-77219-0

Canada

UNIVERSITY OF ALBERTA

RELEASE FORM

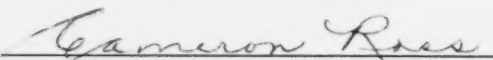
NAME OF AUTHOR: Cameron Ross

TITLE OF THESIS: Dwelling in Possibility: Using Group Drama as
Response to Literature

DEGREE: Doctor of Philosophy

YEAR THIS DEGREE GRANTED: 1992

Permission is hereby granted to the UNIVERSITY OF ALBERTA LIBRARY
to reproduce single copies of this thesis and to lend or sell such copies for private,
scholarly or scientific purposes only. The author reserves other publication rights, and
neither the thesis nor extensive extracts from it may be printed or otherwise reproduced
without the author's written permission.

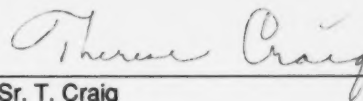

Student's signature

801- 1830 College Avenue
Regina, Saskatchewan
Canada
S4P 1C2

Date July 17, 1992

UNIVERSITY OF ALBERTA
FACULTY OF GRADUATE STUDIES AND RESEARCH

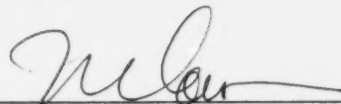
The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled DWELLING IN POSSIBILITY: USING GROUP DRAMA AS A RESPONSE TO LITERATURE submitted by Cameron Ross in partial fulfillment of the requirements for the degree DOCTOR OF PHILOSOPHY.



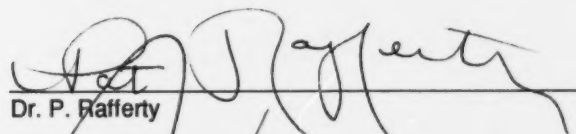
Sr. T. Craig



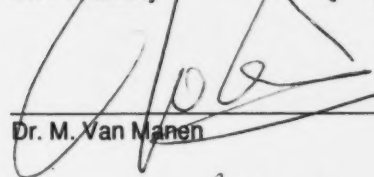
Dr. M. Iveson



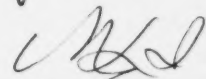
Dr. T. Carson



Dr. P. Rafferty



Dr. M. Van Manen



Dr. D. Booth (External Examiner)

Date June 23, 1992

ABSTRACT

This collaborative action research study (Kemmis & McTaggart, 1982) examined the possibility of using group drama as a way of responding to literature. Working with a high school English teacher and her class, the author introduced a number of drama strategies which together comprise group drama, (O'Neill & Lambert, 1982; Neelands, 1984, 1990; Morgan & Saxton, 1987), a non-performative drama form in which participants contribute to the construction of and reflection on imaginary worlds. This form of drama was used to extend the meaning of specific literary selections which were being studied in the classroom.

Collaboration involved participants, chiefly the teacher and author, in planning, action, observation and reflection in the drama work which extended over a period of two and a half months. The enquiry was also collaborative in that participants shared their perspective on those possibilities which emerged as the work unfolded, while also negotiating on their respective roles, and seeking solutions for what appeared to be problematic.

Written field notes, a personal journal, a dialogue journal and transcribed interviews were used to capture and describe the experience of participants. These data sources were later used by the author in arriving at themes which the enquiry disclosed. These themes were classified as 1) the emergence of vulnerability 2) the emergence of tensions 3) the emergence of pedagogical understandings 4) the consciousness of time and 5) the presence of status.

The author finally reflects on the collaborative process and its revelation of personal meaning, where personal history, imbalance within the relationship and ethical imperative are in turn discussed. He then presents those pedagogical understandings which are

significant for the preparation of English teachers who would use drama in their classrooms.

ACKNOWLEDGEMENTS

To Susan and her English class whose collaboration and risk-taking allowed this work to be.

To Hilary and her English class who helped me to situate the enquiry more precisely.

To my mother, Sara Catherine Ross, whose support and love have always influenced my endeavours.

To Sr. Therese Craig, O.P. Ph.D, scholar, teacher and friend of many years, who always asked that I give of my best.

To Dr. Margaret Iveson and Dr. Terry Carson for their keen insights and perceptive criticism.

To Dr. Pat Rafferty and Dr. Max Van Manen for their wise counsel.

To Dr. David Booth for his generous and thoughtful analysis.

TABLE OF CONTENTS

MOVEMENT.....	PAGE
Prelude.....	1
I. FIRST MOVEMENT	
Introduction to the Study.....	3
Reader Response and Group Drama as Response to Literature.....	5
Situating the Study--A Personal Rationale.....	6
The Collaborative Endeavour as Invitation.....	7
Limitations of the enquiry.....	9
An overview.....	10
Interlude I.....	12
II. SECOND MOVEMENT: INFORMING VOICES	
Introduction.....	18
Drama in the English curriculum.....	18
Group Drama and Learning.....	30
Literature and Learning.....	32
The Literary Theory of Louise Rosenblatt.....	34
Interlude II--Soundings.....	37
III. THIRD MOVEMENT: COLLABORATION AND THE CONSTRUCTION OF MEANING	
Introduction.....	52
Some Perspectives on Action Research.....	53
Negotiations.....	55
The School Setting.....	56
Autobiographical and Biographical Fragments.....	57

Reflection.....	63
The Study Begins in the School	64
Early Encounters--Drama and Shorter Literary Works	67
Working through Analogy--Drama and the Novel	77
The Students Speak--a Written Response	81
The Students Speak-- a Taped Interview	83
A Reflection.....	89
The Voice of Susan	90
Validity of the enquiry	108
IV. FOURTH MOVEMENT: THE RESONANCE OF THEMES AND	
VARIATIONS	
The Source of Themes.....	110
Arriving at Themes	110
The First Theme: The Emergence of Vulnerability	110
i. vulnerability and relationships.....	111
ii. vulnerability and group drama	113
iii. reflection on the theme.....	114
The Second Theme: The Emergence of Tensions	
i. the tension of maintaining the connection between group drama and literature	115
ii. the tension of maintaining balance as teacher and researcher	117
iii. the tension of control.....	118
iv. the tension of student evaluation.....	120
v. the tension of silence.....	121
vi. reflection on the theme.....	122
The Third Theme: The Emergence of Pedagogical Understandings	123
i. reflection on the theme	127
The Fourth Theme: The Consciousness of Time	128
i. time and constraints	128
ii. time and progress.....	130
iii. time and group drama.....	132
iv. time and reflection.....	133
v. reflection on the theme.....	134
The Fifth Theme: The Presence of Status	135
i. status in relationships	135
ii. status and space.....	136

iii. status, group drama and the English curriculum....	137
iv. reflection on the theme.....	138

V. THE FIFTH MOVEMENT: FINALE

Collaboration and Personal History.....	139
Collaboration and Imbalance.....	141
Collaboration as Ethical Imperative	144
Teacher Preparation, Pedagogy and Dialogical Encounter	146
Looking Back--Gazing Forward	149

Prelude

In this dissertation I have chosen to use a musical framework to name the major sections which together suggest for me an unfinished symphony. It is a symphony which remains open even in its finale to the possibility of other voices yet unheard. Its movement begins slowly and changes in tempo and dynamics as subjects enter and build together. Finally, it advances to that point where it rests temporarily.

Grout (1960) tells us that "music had a wider meaning to the Greeks...where it was thought of as something basic to activities that were concerned with the pursuit of truth or beauty" (7). The symphony of words and voices which unfolds in the following pages is concerned with truth, in the sense that it aspires to tell truthfully of one collaborative experience. In so doing, it also addresses questions of curriculum and pedagogy.

In the Concise Oxford Dictionary Of Music (1964), a prelude is defined as "any piece of music composed to be played before any other piece of music" (458). The prelude here acts in that way for it precedes the longer work which comes after it, briefly foreshadowing its contents as well.

University of Alberta
May, 1990

Dear Susan,

How is the "real" world of the teacher? I have not totally forsaken it. Aside from the courses I have been taking, I taught both in the autumn and winter semesters, although in the latter I was really an assistant. So I could say that I have continued to pursue my calling!

I am writing to ask if you would be interested in collaborating with me on what is to become my doctoral dissertation. (Hopefully not to be received posthumously). Unfortunately only I will receive the degree.

I will sketch out the research design for you in the remainder of this letter. What has intrigued me for a long time is the use of drama in the English curriculum. I have been wondering

Sincerely,
Cameron

Weston, Saskatchewan
June, 1990

Dear Cameron,

. . . . I'm excited about having you work with my students as well as with me. I'm also somewhat nervous about "exposing" myself and my work to this extent, but that's never stopped me before. I have other concerns as well mostly having to do with demands on my time and energy. I'll be supervising an intern again this fall (See what you started!) and I have two children of my own whose activities involve much of my time. Having considered all of the above, I still want to participate in your research.

Thanks for the opportunity,
Susan

Good drama does contribute development that we ought to be after, a disciplined, balanced investigation of otherness, an enjoyment of vicarious experience, which is both imaginative and critical . . . (121). I remain convinced that drama has a unique and necessary contribution to English and to an increasing mastery of English . . . It is not an extra, but an essential, contributing something unique in its own right (122).

--David Allen in English Teaching
Since 1965

"Please don't make us act," the boy whispered.

--From my field notes, February, 1990

In educational drama, we are also struggling to make sense of a dramatic representation which is, by its nature, "non-linear, discontinuous and incomplete" (Elam, 1980: 99). In both theatre and drama we try to piece together what we perceive to be the underlying logic of the action. We supplement the hypothetical world we are witnessing on stage or creating in the classroom with our own knowledge and experience of the real world, measuring the fictional against the actual (159).

--Cecily O'Neill in Theory Into Practice. Summer (1985)

Action research is a form of collective self-reflective enquiry undertaken by participants in social situations to improve the rationality and justice of their own social or educational practice, as well as their understanding of these practices and the situations in which these are carried out.... The approach is only action research when it is collaborative...(5).

--Kemmis and McTaggart in
The Action Research Planner (1982).

FIRST MOVEMENT.

Introduction to the Study

The preceding excerpts reflect facets of the collaborative inquiry which engaged Susan, a teacher of high school English, and myself in looking together at the possibility of group drama as a response to literature and at questions of pedagogy and curriculum suggested by that looking. It was from its initiation imbedded in possibility and as the study proceeded, different levels of possibility revealed themselves. The kind of drama used, the approach to literature adopted within the classroom, and the relationship between the participants, constituted three of these. Each affected the other and each had significance for the enquiry.

In turning first to possibility itself, I refer to Caputo (1987) who speaks of it as the "undetermined but determinable horizon of my experiential actuality at the particular time" (p.44/45). Possibility is that which has not yet been brought into play; it is that which hovers. To situate oneself in possibility, in the sense I mean, is to acknowledge the instability of meaning, subject as it is to social construction and human interpretation. Its concern is with what might be rather than with what has been. To dwell in possibility is also to accept its inherent difficulty, for possibility holds no promise of certainty, but rather intimations of other actualities themselves fragile and tentative.

The first dimension of possibility within the enquiry concerned the use of group drama, an improvisational process in which teacher and students assume roles and construct imagined worlds where together they explore and reflect on issues, concepts, problems or relationships. The work is experiential rather than presentational and a wide array of specific structures and strategies is used within its framework (Lambert and O'Neill, 1982, Morgan and Saxton, 1987, Neelands, 1984, 1990). In order for this kind of drama to proceed, participants must agree to operate within the "as if", to situate themselves

within possible worlds brought into being through their actions in an imagined context. Such drama situates itself in possibility.

With literature and more specifically narrative fiction, possible worlds are also presented to the reader who is invited to engage with them, those engagements proceeding from a suspension of disbelief. But it is not only the reader's engagement which determines the possibility of meaning, for in educational settings the theories and practices which inform the teaching of literature will also determine that meaning. Thus in Literary Meaning (1984), William Ray traces various literary theories which have attempted to locate meaning in the structures of text, in the subjective experiences of the reader, or in literary canons of objective knowledge supported by tradition and guarded by academic institutions. Similarly, in Literary Theory (1983), Terry Eagleton outlines reception aesthetics, structuralism, deconstruction and psychoanalytic theories. In both texts, meaning and its possibility is construed as limitless or limited, dependent upon the theory which is adopted.

Although some of these literary theories would obviously have less to do with the teaching of literature in the secondary school setting than others, the teacher's theoretical stance to literature would nonetheless implicitly or otherwise reflect an orientation towards one which would either allow or disallow the use of drama as it is encouraged within this study. The degree to which reader response was encouraged and the expected nature of that response would also be vital.

Finally, the relationship between Susan, the teacher with whom I was to collaborate, and myself was also grounded in possibility, in our remaining open and sensitive to the demands of the enquiry and to the other. Because this collaboration involved a methodology, one which would be for the most part new to Susan, the human interaction which informed it could have conceivably been overlooked, its possibility reduced merely to questions of technique.

But is not only possibility to which I refer in the enquiry. It is also to the sense of dwelling. To suggest that group drama might dwell within the parameters of literary study is also to be reminded of Heidegger's notion of dwelling (Krell, 1978). He tells us that building and dwelling were originally related linguistically, for building in the original High German meant to dwell, to remain in a place, essentially to be in the world. However, as other and more narrow definitions of building came into use, such as those of constructing and cultivating, the essence of dwelling became lost. For Heidegger that essence is "to build out of dwelling and think for the sake of dwelling"(p.369). In relation to this enquiry, that definition suggests group drama might build from its dwelling in literature through its contribution to the meaning of that literature and in so doing invite thinking to support that dwelling. This dwelling may also entail a different a different way of both being and thinking within the pedagogic situation.

Reader Response and Group Drama As Response to Literature

Because reader response may suggest a mechanistic stimulus-response operation rather than that complex engagement between reader and text which Louise Rosenblatt outlines (1978), a more detailed discussion of reader response theory is provided in the Second Movement of this dissertation (pp.35-37).

In proposing group drama as an alternate way of responding to literature, I am suggesting it might be used along with viewing, discussing, or writing, which often precede or follow from a primary engagement with text. Group drama might prepare students for that initial engagement with text or provide ways for their personal experience of it to be publicly expressed during or afterwards. Also, group drama can provide an affective dimension to that experience, extending beyond what is generally referred to as cognitive knowing. Because group drama is concerned with words, gestures, and visceral reactions, it moves toward embodied knowing and toward what Reid (Ross,1983) refers to as "cognitive feeling" (27).

Situating the Study-- A Personal Rationale

Because I have been involved in teaching both drama and English methodology courses in a university setting for the past seven years, I have often been intrigued by those commonalities which drama and literature share in purpose. Both attempt, although in diverse ways, to provide experiences of other realities. Both invite participants to consider diverse ways of looking at the world so as to better understand self and others.

To involve undergraduate students in looking at drama as a way of engaging adolescents with literature, I began to introduce it within the university English curriculum course I was teaching. Although students were sometimes sceptical, they quickly relaxed and began to enjoy those drama forms which I introduced. These included choral speaking, readers' theatre, and group drama. Not infrequently students would choose to interpret literary selections through the first two forms, sometimes combining them, as part of a creative group project which formed part of the class evaluation. Also, with what I considered limited exposure, some students would introduce these forms into English classrooms when they were involved in practicums and they most often reported success.

Almost concurrent with my practice, the Department of Education for the province of Saskatchewan was introducing curriculum innovation and in its document, Policy for English Language Arts, Kindergarten to Grade Twelve, (1989), educational drama was included as one of the supporting domains for literacy and oracy. Although the document did not elaborate on what this drama was supposed to be, its mention at least suggested the possible contribution drama might make to the English curriculum. I believed this contribution, however, would be unlikely to occur without some preparation in its use for teachers. But, it was not only the question of this preparation which continued to interest me for it seemed that to include drama in the teaching of English, generally, and in literature, specifically, was also to raise questions of pedagogy.

By pedagogy I mean not only the knowledge of a methodology or subject content but also that way in which we attend to those students for whom we are responsible. It is that "pedagogic praxis" which Van Manen (1986) refers to as "thoughtful action : action full of thought and thought full of action " (54).

In reflecting on those results of drama work in my English classes at the university and on students' accounts of theirs in school settings, my own interest in drama as a powerful adjunct to the teaching of literature in the English classroom continued to grow. At the same time, I realized that a much greater exposure to drama methodology in relation to literature for prospective English teachers would strengthen the possibility of its being implemented. I also recognized the obstacles to such implementation.

Time and space in an already crowded curriculum, increasing demands to prepare students for the market place, and evaluation practices concerned with observable behaviours were the most obvious. (Ross, 1988) Limited teacher preparation, absence of previous student experience, faulty perception as to the nature of the drama to be used, and teacher concern for classroom control constitute others.

Notwithstanding these obstacles, the possibility of drama extending and reinforcing that concern with difference and otherness, which literature provides, lead me to discuss the introduction of a course especially designed for English majors with other members of my faculty who were very receptive to the idea. As I was also preparing to begin a doctoral program at this time, the idea of basing my research on the question of drama in the English curriculum began to emerge. Those insights I would gain in such research could assist me in developing the undergraduate course which I proposed and could, thus, effect preservice training. They could also inform further inservice with English teachers already in classrooms.

The Collaborative Endeavour as Invitation

In considering that research approach which would be most appropriate for the question with which I had chosen, collaborative action research seemed to me as the

method through which I might most profitably gain insights into the possibility of using group drama as a response to literature.

Because the research question concerned pedagogy on more than one level, that is, pedagogy as craft and as a way of being with students, collaboration with an English teacher in a classroom setting would allow me to gaze more closely at both. But that gaze would now be affected by the other and as I would be called to see differently so would that teacher. Moreover we would both be asked to see not only with but as the other.

That seeing would finally become known through language, through dialogue. Collaborative action research places language itself, along with social relationships and organization, as central to its project. As Kemmis and McTaggart note (1982), "the individual ... 'comes to language', finding it pre-formed as an aspect of the culture of a group or society;" (16). But, an even stronger claim for language is made by Madison (1990) who sees it as central to the emergence of the self. "The self requires language in order to be told what it is, and it cannot properly be said to "be" a self outside this telling" (161). The possibility in collaboration for helping one another to continue to become, to "tell" and to listen to the "telling" of another was for me its deepest attraction.

Because of the inservice component of the study where I would be introducing the methodology to the teacher and team teaching with her in some instances, the inquiry would also provide the teacher with some opportunity for professional growth. From her experiences I too would learn, and my teaching both at the university and in future inservice would benefit from our interaction.

A final influence which was to affect my decision to undertake this collaborative enquiry in a high school English classroom and with a teacher in that setting came from my personal belief that universities and schools often remain isolated from one another so that the educational continuum to which both belong is fragmented. Theory occurs in one and practice in the other, or so the perceptions of some would have it. The "ivory tower" confronts the "trenches". In A Common Policy for Education (1988), the prominent British

educator, Mary Warnock, explores this split and offers some solutions to its presence, not the least of which is increased collaborative endeavour between universities and schools. Craig and Edwards (1990), in implementing a collaborative research project which investigated the understandings of a teacher using drama in an afterschool informal setting, refer to Swain (DeBevoise, 1986), who states that "working with the schools is a natural outgrowth of the university's mission" (338). Similarly, in an address to educators at the University of Alberta in the spring of 1990, the American educator John Goodlad urged both universities and schools to examine how they could best support and serve one another. Goodlad's words underlined the need to reexamine the idea of educational community. It was my hope that the collaborative enquiry which was to involve a classroom teacher and myself might prove, even if less than epic in proportion, some move in that direction.

Limitations of the Enquiry

Although the collaboration within the enquiry was subject to some constraints, they demonstrate Reason's position (1988) which suggests that people involved in this type of enquiry may engage in its process at different stages, that they may in fact be "fully collaborative", "alienated" or "somewhere in between" (223).

In this enquiry the choice of what Kemmis and McTaggart (1982) refer to as the "thematic concern" (9), the choice of techniques for gathering the data, and the analysis and reflection on themes constituted some of these constraints on equal participation, for I was the initiator of the first two and the sole participant in the last.

Within the classroom, where drama was used as response to literature, and where the inservice component of the enquiry was introduced, the choice of drama strategies was initially mine. Conversely the choice of literary selections was Susan's throughout the study. Constraints in this instance were placed on both participants.

Another limitation of the study was that it focussed on one English classroom and on the experiences of two teacher/researchers and on one group of students within that

context. Also, I held no previous knowledge of the students prior to the study and did not know their attitudes to or interest in literature, nor did I have any knowledge of previous drama experiences they might have had. Although I was acquainted with Susan prior to the study, I knew little of her teaching background either, particularly in the teaching of drama.

Finally, the number of classes which we were able to use for the purpose of the enquiry was limited and I was unable to be in the classroom other than for those classes where drama was implemented. I was unable therefore to observe the students in other classroom interactions.

An Overview

Immediately following this movement, I have included the first of two interludes in which I describe a group drama which involved an undergraduate English class. I include this interlude to illustrate one example of a group drama which proceeded from a literary text.

The second movement, which I call Informing Voices, first presents some of those authorities from both English and drama disciplines who have supported the use of drama within the English classroom. Next I include authorities who have spoken on learning in both drama and literature. Finally I present the literary theory of Louise Rosenblatt and brief references to other writers on reader response theory who have been influenced by her.

The second interlude, Soundings, describes and reflects upon an exploratory collaborative action research project which was to act as a reconnaissance for the longer study to follow.

The third movement, Collaboration and Construction of Meaning, describes the central collaboration of the enquiry. It includes the voice of Susan, the high school English teacher who generously agreed to participate in the enquiry, and the voices of her students.

In the fourth movement, The Resonance of Themes and Variations, I describe those major themes which emerged from the study and reflect on each.

In the fifth movement, Finale, I first present those discoveries concerning the methodology of collaborative action research which the enquiry revealed for me. Next, I present those insights which collaboration provided as they relate to teacher preparation. A brief reflection concludes the movement.

INTERLUDE I

The Oxford Concise Dictionary of Music (1964) defines an interlude as "anything inserted in an entertainment,... ." It may be a "short play"... (288). The following interlude can be considered as a short play, for, although it illustrates one group drama which occurred in a university undergraduate class, its episodic structure resembles a dramatic text. It is included between the first and second movements of this work so as to further clarify group drama and to indicate both teacher and student participation within such work.

Episode I

The students in the university undergraduate class in secondary English curriculum are seated in two large semicircles. They are 30 in number. We have been with one another for one semester, which is now approaching its end, and on this evening I have decided to introduce whole group drama to them. I hope, in so doing, both to provide students with an experience of this kind of drama work and to demonstrate its possibilities in exploring literature.

I preface the work which is to begin with a brief overview of the novel, Lord of the Flies by William Golding. Students are familiar with this work and it appears in the provincial curriculum as a possible choice for study. I tell the students that we will look at the novel from its conclusion, that is, from the implications which are suggested at its close. I also tell them that I will initiate the drama and that all that is required of them is to attempt to believe in the fictional world which is about to unfold.

I turn away briefly. Then, holding a clipboard, I approach the students.

"Good evening. I am most grateful that you have come here tonight to offer assistance with a particularly difficult problem. As you will already know, the boys have returned from the island and are currently undergoing both physical and psychological evaluation in a government hospital following their rescue from the

island. They remain mostly guarded and unresponsive when questioned as to their experiences. As noted psychologists and child workers, your expertise will be most helpful to me and my colleagues in attempting to help the boys to communicate what, we suspect, must have been a harrowing time. Would any of you like to begin?"

I wait and look at the group, hoping that some student will take my "lure" (Johnson and O'Neill, 1984: 20).

Ella, a very vocal and confident student, breaks the silence. "Have you considered hypnosis?"

"To this point we have not. From your experience, would it have any harmful effects?"

The drama has begun. From Ella's lead, other students begin to speak. As each does so, I again write down their words. Also I press the speakers for more information and for more background expertise. I hope by both strategies to give the drama a sense of credibility. The dialogue continues for about 15 minutes at which point I thank the experts for their help. I tell them that their suggestions will prove invaluable in dealing with the situation. I turn away.

I stop the drama at this point. I thank the students for their attempts at role playing and I explain to them that role itself means only attitude or function of character. It does not make those more complex demands that acting does not does it require the same performance skills. I ask the students at this time to tell me all they can of the "man from the government hospital." I ask them how he appeared to them and how they would describe his behaviour. I am encouraging them to be both participants and spectators in the drama, to both do and to look on at their doing.

Episode II

Part of this kind of drama work involves a shifting of perspectives. Participants will be asked to take on different roles within the drama so as to achieve this end. Thus in what I will refer to as the second episode of the drama, I introduced the students to new

roles by joining what had already been done to new possibilities. I began with a short narrative link:

While the boys were undergoing treatment, now with the help of additional experts, rumours of the boys' return and of their detainment in a government hospital were rife. No one knew if these rumours had validity or not, but they began to circulate with increased frequency.

Completing this brief link, I asked the students to work with a partner. I asked them to speak as though they belonged to the community and to share whatever they might have heard about the boys with one another. Each was in turn to be speaker and listener, and their conversations might either confirm or contradict one another. Students worked together for approximately 10 minutes before I asked them to work with a different partner and to assume, at least in the case of one partner, a new role. This time the role playing involved a newspaper reporter interviewing a member of the community, again regarding the boys. Students were free to decide who would assume which role within this arrangement. Again students were given the same time period in which to work. In both of the situations, all of the students worked simultaneously.

Episode III

I asked for some volunteers, who had been the reporters, to come to a meeting which was shortly to transpire with the editor of a tabloid newspaper. I told the students that I would assume the role of that editor. The remainder of the class was asked to bring their chairs around this smaller grouping so that they could both see and hear the proceedings. This particular strategy, referred to as the "play within the play" is closer to conventional theatre for it involves some students as participants while others are spectators (Neelands, 1990). With five student volunteers in role as reporters, I began:

I know that you people have been out in the community speaking to a variety of people regarding the rescue of those boys who were marooned on an island for several months. What actually went on there seems something of a mystery and you undoubtedly heard some

of a mystery and you undoubtedly heard some stories that have less than complete credibility. As you know our business is to sell newspapers. We are not particularly interested in truth. Now, we must get a story out by Sunday so let's get down to work. What stories did you hear?

Because these students had already operated in role as reporters prior to the meeting with the editor, they had little difficulty in recounting what they had heard. Each in turn shared publicly what had previously been exchanged in pair work. All of the accounts were given with confidence, and even when they bordered on the outrageous, students maintained their roles with believability. Again, I could offer assistance to their own role playing through questioning them further or by assuring them that I had heard similar rumours to those which they reported. When the students were finished with their accounts, I first thanked them and then suggested that they begin to write their individual stories which we would later synthesize. A brief discussion followed, out of role, which concerned not only the ethics within the fictional tabloid office but newspaper reporting and media coverage generally.

Episode Four

I used another short narrative link to continue the drama:

Within a few days, families and close friends of the boys were informed that medical evaluation was completed. They were to be released from the institution.

I asked the students to consider what photographs would reveal-- if they had been taken-- about those who might be waiting in the institution on the day of the boys' release. In small groups of five to six, students were given some time to compose these images and then in turn, each of the photographs was viewed. I drew students' attention to various aspects of the compositions and raised questions as to specific elements, such as proximity or distance of figures, possible relationships, and mental states of the figures. Students were also encouraged to make their observations public and to raise questions which occurred to them. What was done here is referred to as "tableaux work" and it offers a variety of possibilities in developing drama work.

Episode Five

In the final section of this drama, I asked students to project themselves in role three month into the future. Each was asked to write a diary entry from the perspective of someone related to the boys. The students were asked to consider the condition of the boy they chose to write about particularly in terms of his adjustment to life in the community. I asked the students to allow me to collect their entries when they had completed them. With this activity, the class came to a close.

Reflection

The drama which unfolded in this class was particularly influenced by my own work with Cecily O'Neill at Ohio State University in the summer of 1988 and by her writings. (1982, 1983, 1985, 1991). In looking more closely at this drama two aspects of its composition require attention, neither of which was discussed with students in the above session.

First, below the external structure of the work lie theatre elements (Bolton, 1979; Neelands, 1984). The most easily identified is role, here considered as attitude or function of character, but there are others which together support Neelands's claim (1990) that group drama is a form of theatre. These include the symbolic use of time and space, and metaphor, for the imagined world shares resemblances with the real one, but also remains distanced from it. As in theatre, a dramatic focus is present. In this drama that focus concerns the effects on a community which had to deal with the traumatic experience of some of its youth. Neelands's claim for group drama as a kind of theatre is important, for it reminds us that art forms are accessible to all students and that they have been defined historically through language. They, too, are social constructs which are subject to modification.

The second aspect of the work to be noted is its moral resonance. The drama does not impose morality but it raises question of moral choice. If, as Tom (1987) suggests, pedagogy has intrinsic moral dimensions, then these dimensions are frequently present in

group drama where human behaviour is the central concern. "Drama calls into action, in social group conditions, the affairs of mankind during moments containing pressure and tension" (Heathcote, 1989: 31). Tom suggests that the choice of what is to be learned within a curriculum is a moral responsibility which faces the teacher. In group drama, this responsibility will surround the choice of topic, its focus and subsequent reflection on the action which ensues.

SECOND MOVEMENT: INFORMING VOICES

Introduction

In this movement, voices from the disciplines of English and drama are heard. They express a belief in the possibility of drama enriching the experiences of students with literature and suggest that those experiences themselves may offer students a different kind of engagement with texts. Authorities in each area then speak of learning in literature and in drama and some parallels between the claims of the two become apparent. The work of Louise Rosenblatt and her theory of transaction in reader response is finally presented and its implications for the use of drama in the study of literature are noted.

Drama in the English Curriculum

Drama has been viewed from different perspectives and supported for different educational purposes within the English curriculum. Thus, in Growth Through English (1967), John Dixon wrote of drama as a way of both enabling a particular language use and of constructing meaning. He also noted that role playing and improvisation fostered learning through interaction and he suggested that as students matured and wrote their own scripts, they came "to realize the complexity of human feelings and attitudes" (39).

Dixon underlined the need for teacher preparation in using drama in the English classroom. Referring to proposals made at the 1966 Dartmouth Seminar where he was a participant, Dixon wrote:

We would urge upon training institutions the need to give (intending) teachers experience in drama work in practice rather than simply in theory. On both sides of the Atlantic, work is needed to draw together experiences of good drama teaching and its relationships with all the other activities of English (42).

With the appearance of The Universe of Discourse (1967), James Moffett, another important voice in English curriculum, also advances support for drama. In writing of improvisational drama, he notes its uses as follows: (a) to listen and react directly to an

interlocutor; (b) to devise ad hoc rhetorical plays for getting certain effects and results; (c) to stimulate the language, style, voice and manner of someone of a certain type or role; (d) to shift roles, attitudes, and points of view--stand in others' shoes; (e) to feel from the inside the dynamics that make up a theatrical scene; (f) to act out and express feelings in a situation made safe by the pretense that "I am being someone else" (91).

In A Student-Centered Language Arts Curriculum, Grades K-13 (1968), Moffett includes a number of drama forms such as choral reading, small group improvisation, script writing and chamber theatre to enhance his program of studies. In a revised edition of this text, Student-Centered Language Arts and Reading, K-13 (1983) Moffett and Bette Jane Wagner present informal classroom drama which included creative dramatics, improvising, role-playing and scripted work as elements of their curriculum. In speaking of role play and improvisation, Moffett writes that "To take on the role of a parent or shop girl or manager is to extend oneself into another life-experience, perspective and style of speaking" (68: 171).

Moffett also underlines the important relation between improvisational drama and narrative and he writes that, "drama elaborates narrative and narrative summarizes drama" (68:171). Drama can thus be seen as a way of exploring gaps in a story and as a way of subsequently understanding an author's choices in constructing a story. Moffett also suggests that through improvising drama from narrative and writing narrative summaries of improvisation, students would come to understand the "abstractive relation between these two orders of discourse" (68:171).

In Language and Learning Britton (1970) describes an improvisation among three students which he suggests calls for "the representation of experience". He notes how the work, "presses them to some kind of interaction" so that subsequent generalizations are "likely to be to that degree less blinkered, more inclusive" (248) .

Another writer of English curriculum, Tony Burgess (1984), describes a drama lesson in which a group of fifteen year old boys and their teacher took on roles of merchants who "faced the insecurity of feudal society" (17). Burgess notes both the collaborative effort of the participants in sustaining the drama and the constitution of the discourse itself which resulted from that collaboration. " Thus the pupils are positioned within a discourse in which experience is provided of conducting an argument and of developing a reasoned and persuasive case " (22). Burgess speculates that drama such as this one could develop the use of language more generally.

In Drama In English Teaching , Evans (1984) states that:

Any successful linking of English and drama...requires: a) knowledge of the nature of both, and specifically the constants, the parameters which bind them most closely; b) knowledge of the uses to which drama can be put in achieving English objectives, and of the way English and drama can coexist and develop; and c) a realization of the implications, both for classroom relationships and classroom organization, of any such linking" (21).

Her position underlines the necessity for clarity of intention on the part of the teacher if the alliance of drama and English is to be profitable.

Others who have supported drama in the English curriculum have emphasized its connection with literature, although language development is also noted. Here drama has been viewed as a way of preparing students for literary works, for exploring such works during their study, or for extending and developing meaning following their completion. I include somewhat detailed accounts of some of these dramas as they illustrate a variety of strategies and structures which can be employed.

Wagner (1976) describes the work of Dorothy Heathcote who used several approaches in enabling students to both approach and comprehend specific texts. With one group who were to begin Hardy's The Mayor of Casterbridge, Heathcote began the drama by assembling merchandise similar to that found in a market of 1820 and having the students "build" a shop of the time. Through questioning, she proceeded to have them create a role for her as shopkeeper and for themselves as villager. Together they then investigated the

suicide note left by the protagonist in the novel. In another class which was studying Chaucer's Troilus and Criseyde, Heathcote had students assume contemporary roles analagous to those in the play, dramatize them, write their own version of the play and compare it with the original. Heathcote also engaged teachers in taking on central roles. Thus one teacher as the mayor in The Mayor of Casterbridge was questioned by the villagers. In The Crucible, two teachers took on the roles of two central characters, John and Elizabeth Proctor, and were examined by a team of marriage counselors, comprised of students.

Another series of drama activities based on a literary source is located in O'Neill's account of work done with Macbeth in a classroom where the students were studying the play for an examination (1983). In initial role playing students became reporters and locals during the Macbeth regime. In twos and threes interviews were carried on. From the information created in these situations, a news conference was convened. (Students had agreed to the the anachronism.) Students later prepared a TV news broadcast using selected incidents from the play. They also chose key moments to create still photographs of a projected film. (Still photographs or tableaux are images created with the bodies of participants.) In another episode, the teacher took on the role of one of Macbeth's trusted advisors and held a meeting with thanes and landowners who were asked to declare their loyalty to Macbeth. Each was asked in turn to leave a family member at Dunsinane, that member in fact becoming a hostage. Conversations with these hostages were later conducted and reflections on the hostages' experiences were retold to their grandchildren as the drama progressed in time.

O'Neill suggested other possibilities that might have been used. These included visualizations and alternate enactments of the text. A museum of Shakespearean characters, representation of concepts such as tyranny, and the design of monuments or memorials, all done through tableaux, were examples of the first. Enactment of parts of the text in updated or analogous versions, improvisations of episodes implied but not included in the

original text, and whole group activities involving tribunals, inquiry or case conferences illustrated the second.

O'Neill claims that working and speaking in the "as if", that is, within the fictional situation, not only extends language capacities of students but "seems to encourage a degree of awareness and helps pupils to make connections between what they already understand and any detailed knowledge of the text they may be expected to acquire" (12).

Another Shakespearean text explored through drama is described by Peim and Elmer (1984). Working with "A" level students on Othello, the authors preface their description of the activities undertaken with the following:

We would like to proclaim strongly the value of creative drama as a rigorous methodology for the intellectual exploration of a text, as a means of enabling students to take possession of a text and go beyond that - to experience it as makers of and participants in its various possible meanings. (82)

Guided by poststructuralist theory, one tenet of which is that meaning is socially constructed and rooted in ideology, students were involved in a sequence of drama activities in which they were encouraged to discover and enact ideological interpretations. The creation of tableaux based on significant moments in the text was first undertaken. Then, complex role playing was undertaken where students were assigned roles from the text and later questioned by the group, not only on their role, but on the play from the perspective of the role. Students next prepared a collage based on the text which represented their chosen perspective, whether it was marxist, feminist, racist, or commercial. (They had received a lecture on poststructuralist analysis of literature preceding this activity.) They worked in small groups for this last activity and over a twenty-four-hour period. The authors suggest that as well as involving students in co-operative learning, the assignment demanded close text appraisal, careful selection of detail, and concretization of complex ideas. They also concluded that drama had implications for considering reading and literature as communal enterprises where not only the self but the self as social being was explored. Whether drama is used in the study of literature or in the

English curriculum more generally will depend primarily upon the teacher's beliefs in the purposes of literature and in the place of language itself. Because drama is frequently perceived as theatrical performance or as involving a great deal of physical activity, even the more resourceful teacher may avoid it because of felt inadequacy or threatened classroom control.

Fleming (1982) attempts to confront these concerns. He states that drama in the English classroom is more likely to occur if it is thought of primarily as mental activity or as 'internal action' an expression used by Gavin Bolton in Toward a Theory of Drama in Education (1979). Conceived of in this way, drama can be undertaken while students are sitting and talking in the classroom, for it is in the change of perspectives and attitudes toward the problems or issues of the drama that learning occurs.

In providing concrete examples of drama work, Fleming hopes to enable teachers to avoid pitfalls. Thus, for example, in using slavery as a topic, he suggests that students become slave owners meeting to decide the question of abolishing slavery rather than becoming slaves themselves. This "framing" of the drama allows for a more committed and less superficial handling of the topic. Fleming relates his involvement in a drama where a similar theme was used and in which letter writing, creative writing, and the reading of other materials helped to propel the drama forward.

Fleming makes a number of other practical suggestions for teachers. He discourages the practice of reenacting novels or stories but suggests rather that drama be used to introduce a text or to explore themes arising from it. He encourages teachers to begin to role play themselves early in their drama teaching in order to both deepen and more easily control the work. Teachers can also sometimes be questioned in role and at other times they can improvise with the class as a whole group. Fleming notes the importance of grouping. "Familiarity with pair work can lead to more ambitious group and class work" (34). An illustration of grouping is described where a class was studying Of Mice and Men. Students first worked in pairs to create roles of characters, one very bright, the other

slow, in different situations. Later, in role as social workers and doctors, the students tried to decide Lennie's fate. Finally, Fleming suggests that students might choose the content for a drama project not related to literature. Whatever the drama work, however, he sees the teacher's role as vital. "For drama to be meaningful it needs the control, structuring and intervention of the teacher " (35).

The most extensive exploration of drama and its implications for the English teacher is made by Byron (1986). The teacher in this instance is a fictional composite of a number of teachers with whom the author has worked and the teacher's experiences are presented in a series of chapters as detailed journal entries. Within these chapters, the teacher's planning, implementation and consultation with a more experienced staff member are described. In all, six different dramas are exemplified, all of which could be included under the framework of whole group drama. They deal with widely differing topics from moving West in pioneer times to an exploration of the underworld in eighteenth century London. What is particularly valuable in these accounts is that something of the teacher's success-- and failure -- is realistically documented. Through the analysis of lessons, which forms part of each entry, suggestions for strengthening the work underline and clarify more specific drama methodology. Thus questions of focus, clarity in aims, teacher/student collaboration, role, introduction of tensions, grouping and alternate drama modes are explained with clarity and economy.

Interspersed between these chapters are those which present theoretical and pedagogical insights related to drama and literature. Also early in his text, Byron forwards a common ground shared by drama and literature

Both can ...bring into consciousness our implicit, intuitive and affective understandings so that we can examine them, employ them, and link them with our intellectual understandings in a holistic way of knowing ourselves and the world.(20)

Byron also suggests that English--he uses English to refer to the study of literature--and drama present the possibilities for shared experiences, for group interaction and for

allowing private experience and reflection to become public. As he notes, too often schools encourage the solitary rather than the "solidary."

Looking more closely at drama and narrative fiction, Byron notes how they both resemble and differ from one another. Thus, drama and narrative fiction "seek to make explicit our implicit understandings about ourselves and the world we inhabit" (67), both are concerned with identification, with stepping into the shoes of the other, and both require active response. Conversely, drama as art form is seen to involve participants in attending events, that is, being present at them, whereas narrative reports and describes. Drama also operates through multiple signs, demonstrating "what happens". The experience for participants and spectators is in the "now":

Words do not stand, alone, but are uttered through sound, accompanied by other (non-verbal) sounds, broken by silence, enmeshed in movements; movements are broken by stillness, and take place in relation to other people and objects, which may be placed or adorned or lit or obscured in a multiplicity of ways. (77)

Language development as a consequence of drama work is another area which Byron highlights. Because drama proceeds from new roles, contexts and relationships, it makes frequent demands for language that is appropriate to these. It also demands a variety of language uses that are not otherwise made in the classroom. The dramas themselves will entail a consciousness of language both within the dramas and following their completion.

Byron draws specific attention to the wider categories of language used within classrooms which he refers to as a) expressive, where the focus is on individual expression; b) interactional, where the focus is on a person or persons being addressed; and c) informational where the focus is on information. It is in the first category that drama most often operates and the expressive language which it elicits, Byron suggests, offers greater opportunities not only for the expression of subjective feeling, but also for abstract thinking and more complex language use generally.

A useful list of possibilities for using drama with literary texts is also supplied by Booth and Haine (1982):

- a) before the students read or listen to the story, the teacher uses the themes and issues abstracted from the story, or uses parallel situations with other types of characters.
- (b) during the reading of the story, the teacher stops at a problem to be solved or decision to be taken which presents various alternatives for action; the resulting drama must attempt to resolve the problems basic to the story;
- (c) after the students have read the story, the teacher can have the students:
 - (i) elaborate upon the subtextual information in the story;
 - (ii) extend the story back in time or forward in the imagined future;
 - (iii) invent their own story drama from the implications that they see in the story for their own lives;
 - (iv) a slight reference in a story can provide material for the story to create the unwritten scene;
 - (v) the students may be interested in the characters in a story using role playing and verbal interaction to explore motivation and relationship;
 - (vi) the teacher can add characters not found in the story and expand minor characters so that they become central to implication of the action of the story;
 - (vii) the students extend and enrich the story with ideas of their own;
 - (viii) the teacher can draw upon the content and information in the story or upon the emotional quality present in the story in order to create a suitable environment.

In Patterns of Language (1973), Stratta, Dixon and Wilkinson also consider the relationship between drama and literature. Noting English teachers frequently "focus exclusively on interpretation at a cognitive level" (40), the authors outline other possible approaches for engaging students imaginatively and drama is discussed as one possible alternative. "... we believe the particular contribution of drama... concerns the way it enables us to stand within and without people and problems" (67).

In a 1990 document, "Drama in Relation to English and the National Curriculum", compiled by Leicestershire drama teachers and English teachers resulting from a course in October 1989, exploration of aspects of the English curriculum through drama are outlined. Areas of concentration included a) speaking b) listening c) writing d) ways into texts e)

questioning f) teacher security and g) pupil security. Drama was viewed as both enabling and supporting the first three in a variety of ways. It was also viewed in (d) as a way of enabling teachers to bring moral and social issues to life so that students could identify with them and through role play, engage more closely with characters, situations and incidents. The importance of structuring questions, of clarity in aims and expectations, of the use of negotiation and a contract, and of the use of student suggestions and decision-making were further points of discussion within the article. Specific lessons utilizing a variety of drama modes were presented and commented upon and the article concluded with both observations on the use of drama by nonspecialists and with recommendations for continued support of teachers who wish to use drama to deepen involvement with the subject matter proposed by the national curriculum.

Brennan and Llewellyn (1984) describe a collaborative project where, as English and drama teachers, they planned and taught together as their timetable allowed. Concentrating on gender issues in a class comprised of girls, their work revolved around a novel about the suffrage movement, A Question of Courage. (No bibliographic reference to this novel is contained in this article.) The drama activities were undertaken because of the difficulty of the novel itself and to engage the girls in a more active way. The authors had noted that the girls saw little relevance to their own experience in the issues of the novel.

In the first session with the class, a meeting was conducted with one teacher in role as chairperson and the girls in role as women of the period who were attempting to think of strategies to get the vote. This initial interaction was described as subdued but it became more animated when the smaller groups met as one. Also, with a teacher intervening in role and supporting a more cautious approach to the issue, a more militant attitude was encouraged among the girls.

In a second session, the girls were asked to draft a piece of writing which might have appeared in a newspaper involving an act of suffragette vandalism or they could draft a leaflet calling for supporters to the movement.

A third session saw the girls enacting scenes given to them in small groups. One example concerned two suffragettes chained to railings, talking to passers-by. A court scene was then devised in which the girls assumed the point of view of men deliberating as a jury on the fate of a suffragette who had been involved in vandalism.

Next, to engage the girls in an incident of more serious consequence involving the death of a suffragette, who, in the novel, had flung herself in front of the king's horse at the Derby in 1913, the teachers prepared a sound tape where the noise of a crowd and horses' hooves accompanied a journalist's account. A photograph was projected during this time. Prior to this brief presentation, the girls were asked to assume the roles of people enjoying the races. Discussion, out of role, ensued and in the following session the girls were asked to write, in role, either to their local M.P. or to the suffragette newsletter, expressing their views concerning the fatal act and its relation to the movement.

To bring the drama into the present, the teachers created a fictional contemporary borough which had no support services for women. A women's action group had, therefore, drawn up five proposals and a meeting was held to establish an order of priority among these. Small groups first established a ranking and then all the groups met together. Following lengthy and animated discussion, the girls agreed that the need for a bus to provide transportation for women working at night was most essential. The girls were then asked to work in pairs, role-playing a woman from the action group and a ward councillor, with the woman attempting to persuade the councillor to vote for the two top proposals. Each girl, in role, reported back to the whole group. At this point, the group was given a press release which stated their proposals had been shelved and they were asked to consider their next strategies.

In a final commentary, the authors noted how English and drama both benefitted in the project; the former because the range of learning activities was extended and the latter because substance and continuity were provided. The increased level of engagement with the issues of the novel was underlined, as were the important questions which arose from the drama work.

In their text, How Porcupines Make Love II (1990), Purves, Rogers and Soter devote one chapter to the use of drama in the secondary English classroom. They refer to the work of Bolton (1979), Heathcote (1976) and O'Neill (1982) and include examples of group drama which reflect the influence of those practitioners. They also make suggestions for the use of oral interpretation, scripted drama, and dramatic reading. Their position offers strong support for drama as a way of responding to literature:

Using informal dramatic activities can be a powerful way to draw on students' own responses to a literary work, extend those responses, and build community interpretations. It is a particularly useful way to allow students to take on various perspectives and to frame or reframe their responses; it allows them (and us) to momentarily get 'inside' a literary work and to see things from another perspective. Finally, dramatic activities transfer the authority for interpretations from the teacher back to the students, and they expand the forms and functions of language in the classroom. Drama is fun but it is also a powerful learning medium (112).

A review of the *English Journal* over the past decade indicated no classroom accounts of its practice. However, ERIC and DIALOG searches from 1975 to the present showed that some doctoral dissertations had investigated the topic. Ridel (1975) viewed the effects of creative dramatics on ninth-grade students in a language arts class. Banks (1975) surveyed public high school teachers in New England to see how drama was being used in their classrooms. Harris (1982) described the effect of creative drama exercises, one of three classroom strategies implemented in his study, to describe affective engagement with literature. Salvio (1989) explored theories and methods of the modern stage and their possibilities for reading and interpreting texts in the high school English classroom.

Fischer (1989) used developmental drama to consider its effects on creative critical thinking in early adolescents.

Group Drama and Learning

Group drama found its origins in the work of Dorothy Heathcote (Wagner, 1976; Johnson and O'Neill, 1984) and she proposed a number of ways in which learning might proceed from its use. She saw drama as a way through which meaning was constructed within a group and as a way of achieving solidarity, itself an enviable educational attainment. Reflection was the most significant facet of the drama in educational terms, for it enabled both perceptual change and a recognition of the universality of human experience. Drama also promoted personal and social growth:

One of the goals of education is that children shall be able to handle complex social and personal relationships, which means developing the ability to assess the situation in which they find themselves from a diversity of angles, and find appropriate responses within their framing of the situation. (Johnson & O'Neill: 139)

Heathcote also saw drama as a medium for providing meaningful contexts for language, for making abstract concepts or experiences concrete, and for clarifying values (Wagner, 1976). Her belief in the power of drama is perhaps no more strongly stated than in the following passage:

I believe that every child I meet understands deep, basic matters worthy of exploration but they may as yet have no language for them. One of the languages they may develop is through dramatic work. (Johnson & O'Neill, 1984)

Gavin Bolton (1979, 1984) has also written extensively on this drama form and central to his belief is that personal knowing, created in the objective world, is mediated in drama through interaction with a class and teacher. For Bolton, the best drama matches feeling to what is already known, so that both perception and conception change. He believes that drama is concerned with cognitive development supported by affective process (Davis and Lawrence, 1986: 17).

In Towards a Theory of Drama in Education (1979), Bolton identifies four stages in drama through which learning proceeds. He identifies these as (a) artificial drama (b) reinforcement (c) clarification and (d) modification (44-46). In the first stage, feeling and intellectual understanding remain incompatible and students either imitate emotion or in other ways play at the drama rather than becoming committed to it. Sometimes the choice of subject matter itself or its focus fails to involve students in this instance but Bolton suggests that, even here, students may have begun to learn to work cooperatively. In the second stage, the drama simply reflects what students know but other learning may commence as students probe their initial responses. In the third stage, enactment through demonstration arrived at during predrama discussion occurs. Here students may begin to make explicit what was formerly implicit. It is in the last stage where the work is experienced at a feeling level that the most significant learning transpires:

Various metaphorical terms are used in an attempt to describe the insightful change that can take place: refining, extending, widening, making more flexible, shifting a bias, breaking a stereotype... I claim that this is the most significant form of learning directly attributable to drama experience. (45-6)

In Theory into Practice (1985), Bolton again offers his perspective on drama and learning:

Learning in drama is essentially a reframing. What knowledge a pupil already has is placed in a new perspective... Through detachment from experiencing one can look at one's experiencing anew... It is akin to what Elliott (1975) in Education and Human Being describes as common or natural understanding. It supersedes the bodies of knowledge of the disciplines, but is itself rigorously disciplined in a unique subjective/objective relationship with the world. (156)

Others who write about learning in group drama are O'Neill and Lambert (1982) O'Neill (1983) and Neelands (1984). For the former, "drama promotes pupils' understanding about human behaviour, themselves, and the world they live in" (13). It involves changes in thinking and feeling. Other learning may include factual knowledge of material in the content of the drama, social and language skills, and more generalized

learning such as critical thinking and problem-solving. O'Neill (1983) discusses contextualist and essentialist arguments for drama. Thus in the first category, drama is defended as leisure pursuit, as tool for physiological development, as therapy, as instrument in the development of creativity or as a way of making academic subject matter more comprehensible. It is in the second category, however, in the nondiscursive experience of drama as cognitive activity based on feeling, that a unique learning opportunity is promoted. For Neelands, it is the process of drama, involving discovery and the making of meaning at both personal and social levels which initiates the most significant learning.

Courtney (1988) notes that learning through drama may occur in different ways. First, drama allows learning through hypothesis. Participants who behave in particular ways in role observe the consequences of that acting. Learning about the facts or the content of the drama will also result. In moving between the play world and the real world, learning about learning will take place. Drama also educates feeling, judgment and choice and leads to aesthetic learning. Finally, as students move to present their work to others, social learning transpires.

Like Gavin Bolton, Morgan and Saxton (1987) see change as the most significant learning in drama. They note the significance of the two frames in drama: the expressive frame and the meaning frame. The first is concerned with "the outer manifestation" of the drama and the second with "inner understanding" (21). Both are interdependent and necessary for the power of drama to have its effect.

Literature and Learning

Within the English curriculum, the teaching of literature has tended to be concerned with learning "about" its history, genres, or techniques. Applebee (1974) notes that such propositional knowledge has remained the primary teaching concern, despite pedagogical innovations such as small group work or student-centered curricula. "Teachers of literature

have never resisted the pressure to formulate their subject as a body of knowledge to be imparted" (245).

Yet despite what would appear to be common practice, others have emphasized the importance of literature for quite different educational ends. Rosenblatt (1976), in preface to the third edition of Literature as Exploration originally published in 1938 states that literature must be "rescued from its diminished status as a body of subject matter and ...offered as a mode of personal life-experience,... (X). She does not discount other relevant knowledge or skills but views them as additive and following from the experiential. In her 1938 work, Rosenblatt referred to those influences which literature could effect and the satisfactions which it could provide. These included increased social sensitivity, empathy with others and vicarious participation in different ways of life.

At the Dartmouth Anglo American Seminar of 1966, Denys Thompson spoke of literature and its influence as reflecting cultural and historical wisdom and of the need to study it for its humanizing effects:

The case for literature is that it stands for humanity at a time when human values are not upheld...among these values we number imagination, as well as the obviously acceptable ones like sympathy, understanding and tolerance. (Allen, 1980: 9)

Northrop Frye (1963) proposed that literature was a specialized language which followed mythology in attempting to explain human relationship to the cosmos. Through the study of Western literature, whose roots are to be found in Greek and Roman mythology and in the Bible, the "loss and gaining of identity" is revealed. Through the codes and archetypes of literary texts, readers learn of their place in the universe and of the tradition of struggle which has brought them to where they are.

In reviewing the effects and consequences of the Dartmouth Seminar, Allen (1980) sees in literature the capacity to provide a "universal perspective, a multiplicity of worlds, or roles, of ways of living, a heritage in fact" (17). Literature transmits cultural heritage and develops language. Allen also notes the operation of literature in both private and

public domains: "Literature allows, indeed seeks, the personal response... (111) and "Literature cannot do any job at all without talk and listening... (133).

Webb argues that possession and understanding of the experience of others is made possible through feeling. Feeling is psycho-physical experience not yet known. In both imaginative response to and construction of literature, feeling is activated and then embodied in either art speech or in the art object where it can then be appraised or evaluated rationally and intellectually. Webb states that literature must first become personal possession which can be achieved through a variety of methods:

Whatever the methods adopted (role-play, recasting, translating from one form to another, using visual realizations... and so on) they share in the same fundamental endeavour. They are expressive as well as analytic. They are active workings out of relevance. (Abbs, 1987: 89)

In suggesting a literature curriculum based on experience and meaning, Probst underlines the kind of knowledge which is to accrue and also those pedagogical approaches which will support that knowledge:

Such a curriculum would recognize that literary transactions might yield knowledge about one's self and others, as well as about texts and authors; it would accept a much wider range of modes of discourse about literature; it would encourage the exploratory and expressive as well as the analytical and rational; and it would invite the creation as well as the reception of literary works. Finally, and perhaps most important, it would build a society in the classroom devoted to the making of meaning, the creating of knowledge, and thus might contribute significantly to the improvement of the human condition. (Nelms, 1988:28).

The Literary Theory of Louise Rosenblatt

That literary theory on which I draw to support the use of drama in the study of literature for this enquiry is the theory of literary transaction proposed by Louise Rosenblatt (1938,1978, 1980). Opposed to stances which suggested that meaning lies in authorial intention or solely in the text, Rosenblatt sees the reader and text as equally important, for the literary work is derived from the transaction between the two.

In her earliest work, Literature as Exploration, (1938), she underlined the primacy of personal response. She disparaged the "close reading" supported by the New Critics which had come to dominate literary study in colleges and schools. Here, the concern with the text in and for itself denied the reader's background, personal preoccupations, and needs. The reader was cast as passive recipient of others' interpretations. Rosenblatt did not suggest that the initial response was always accommodated by the text. Through discussion with others, fellow students and teacher, a return to the text was frequently necessitated. Also it was not only the personal response alone which Rosenblatt supported. "But I am concerned with the social and cultural role of literature, above all in a democracy (1938: XIII). Rosenblatt saw literature as invitational and participatory and as an antidote for social malaise:

The individualistic emphasis of our society builds up a frequent reluctance to see the implications for others of our own actions or to understand the validity of the needs that motivate others people' actions. (92)

Personal response, modified by a revision of one's first reaction through reflection with others, allows literature to assist in student growth and maturity.

In The Reader, the Text, the Poem (1978), Rosenblatt's transactional theory is further elaborated and her model for reading is presented:

In broadest terms, the basic paradigm of the reading process consists in the response to cues; the adoption of an efferent or aesthetic reading stance; the development of a tentative framework or guiding principle of organization; the arousal of expectations that influence selection and synthesis of further responses; the fulfilment or reinforcement of expectation or their frustration, sometimes leading to revision of the framework and sometimes, if necessary, the rereading; the arousal of expectations; until, if all goes well, with the completed decoding of the text, the final synthesis or organization is achieved. (54)

In this text, Rosenblatt differentiates between two major reading stances: Efferent reading (that most common in schools), where the reader is concerned with what is to be

taken away from the text as factual information or solutions to problems is contrasted with aesthetic reading. In qualifying the reading stance as aesthetic, Rosenblatt uses the philosophical term aesthetic in a specific way. It is used to describe the reader's process of distancing from, responding to and shaping text. Through distancing the reader becomes conscious of words which generate experience. The reader's focus is on "living through," on the event of reading itself. While responding to verbal symbols with his own personality and experience, the reader therefore shapes the work aesthetically. This process Rosenblatt conceptualizes as selection and she situates it at the center of aesthetic reading.

How then may Rosenblatt's theory be seen to support the use of drama? I believe that drama may both sustain and enlarge the aesthetic stance which she endorses. It can also support the existential or lived-through experience which the text initiates. It may also assist in the construction of public responses from private evocations gained from the reading of the text and shared within the social interaction of the drama. Finally, it may enable reflection if the possibilities of the drama are juxtaposed with the text and its interpretation. If meaning results in literature from transaction between reader and text, meaning may also be said to result in drama from the transaction between the real world in which the student is situated and the fictive world into which he or she agrees to enter.

Others concerned with reader response who have been influenced by Rosenblatt include Squire (1964), who studied the reading responses of ninth and tenth graders over a period of ten years; Purves (1968), whose work outlined categories of response, engagement, perception, interpretation and evaluation; Probst (1984, 1988), whose work supports readers arriving at meaning together; and Corcoran and Evans (1987), who see the reader as "co-creator" with the author of the literary work.

INTERLUDE II - SOUNDINGS

Sounding--1. the action of sounding or ascertaining the depth of water by means of line and lead.

2. having a sound--resonant, sonorous reverberant.

--Shorter Oxford English Dictionary

In the winter of 1990, I began a collaborative project in a suburban community near to the university where I was studying. This project was to serve two functions. First it was to fulfill the requirements of a graduate course, EDCI 698, in action research. Secondly, the project would help to inform the major enquiry which was to be the focus for my doctoral dissertation. The question for this initial project would remain the same for the longer study: "What is the possibility of using group drama as a response to literature in a secondary English classroom as viewed through the eyes of collaborating participants?" The project would also allow me to introduce the action research cycle, become more proficient in taking field notes (Kemmis and McTaggart, 1982), and initiate a dialogue journal. Each of these research instruments could then be reviewed and either modified or expanded for later use.

To initiate the project, I contacted a high school English teacher within this community who, I thought, might agree to involvement with it. This teacher, whom I will call Hilary, was teaching in both the areas of drama and English. She and I had been friends prior to the study and had also been enrolled in a university drama course at one time, so our relationship as friends was already established. I only briefly explained the design of the study during this initial conversation, for I had yet to receive permission from the school board which employed Hilary. I had also been employed by this board for five years.

When the permission of the board was received, I again contacted Hilary and went to the school for our first meeting. At this time the parameters of the study were

clarified. I would be in Hilary's English 20 (Grade 11) classroom twice weekly over a six week period during which time drama would be introduced for some parts of those periods, proceeding from the literature which the students were studying. The purpose of the study was to examine drama as a possibility in the English classroom as viewed by the teacher who would be involved with me in its implementation. Neither Hilary nor her students were to be evaluated in any way. If, for any reason, Hilary felt that she had insufficient time to incorporate the drama activities, she was not to hesitate in letting me know.

In this initial meeting I outlined and explained the four phases of the action research cycle: planning, action, observation, and reflection (Kemmis & McTaggart, 1982). They would be used for each of the lessons we implemented together, although they would not necessarily involve Hilary and me to the same extent. These cycles would be shorter than those used in longer action research projects.

I also raised the possibility of keeping a dialogue journal in which we might record observations, questions or reflections as the study proceeded. A dialogue journal is a written research document which is generally maintained by two participants. It is used to record ongoing conversation between them and it is most often rotated so that each writer may contribute entries and respond to those of another. Hilary did not see the journal as an imposition on her time and felt it would be useful. Edwards and Walker (1989), in their study on dialogue journals, express the belief that a "dialogic experience can thus move learning beyond, though including, subject area learning, to the larger scope of understanding that is 'education' " (4). Other studies have also indicated the value of dialogue journal in collaborative projects (Roderick and Birman, 1984; Schuy, 1987).

I asked Hilary if I might be observer only for the first two periods of our work together to become familiar both with the class and with Hilary herself within the classroom setting. I explained to her that I would be taking field notes during these classes and invited her to look at them at any time she wished. These field notes were written

observations of the physical layout of the classroom, descriptions of teacher and student behaviours and interaction, language practices and grouping variations used within the drama work.

During our discussion, Hilary spoke of the class as a somewhat quiet group of students. She said that they were a "good" class but that they tended to be shy. An early entry in the dialogue journal reflects her appraisal: "The class is a little shy, with some minor exceptions, and I'm a tad worried about their reticence to try innovative stuff. Perhaps if we lead them gently... ." Hilary was obviously fond of the students and had indicated to me, in our first conversation, that the drama activities might encourage them to be both more articulate and more confident.

Before proceeding to the study itself in greater detail, some description of the school and community is necessary. The school, which I shall call Willowdale Heights, is a recently built complex and is architecturally very attractive, both in its exterior and interior. It houses approximately 750 students and has a staff of 35 teachers. (Some of the staff had previously taught with me during my years of employment in another of the district high schools so I felt very much at home. Entering the staff room was not like entering a strange territory.) Willowdale Heights High School is situated in a city whose population is roughly 40,000. It can be referred to as a bedroom community as it lies immediately adjacent to a much larger city where the majority of its residents find their employment. Hilary suggested it could also be characterized as predominantly middle to upper middle class, according to financial income, and education was considered of high priority by its residents.

Hilary, in her mid-twenties, had taught for two years in Willowdale Heights and had previously taught in other schools within the same district, a junior high school and another high school. At the time of this study, she was also enrolled in a Master's program in English and hoped to return to university on a full-time basis to complete this degree and

to continue with doctoral work. She also had a strong background in drama and in music and had considered a professional career as an actor at one time.

Hilary's English 20 classroom consisted of 15 girls and 11 boys. They sat in rows with Hilary's desk and a podium at the front of the classroom, behind which were blackboards. Walls were decorated with posters illustrating literary characters such as Macbeth and a row of shelves on one side of the room contained a set of dictionaries and other class sets of books. As the room had originally been used for health services, one corner of the room contained a stove, fridge, and sink. Another corner of the room was designated as "story corner," where Hilary sometimes read to students, a practice which she said they enjoyed.

In the first two classes in which I observed Hilary and the class, I focussed first on the interaction between her and the students and on the social relationship which appeared to exist. I would call this relationship informal for students were relaxed with Hilary as she was with them. She had a specific nickname for the class as a whole which she often used in gently badgering them to answer questions or in arresting their attention. She frequently introduced humour in her lessons and sometimes made gently disparaging remarks about herself to the group. She would sometimes poke fun at students but always in a light and harmless way. Students reacted very positively to her manner, and, despite the banter which was exchanged, both teacher and students appeared to respect one another.

As Hilary had told me that the class tended to be subdued, I was particularly watchful for this quality. Though I found the class to be so in situations where instruction was being given to it as a whole, students were much more vocal and animated when they worked in small groups.

I was also interested in the discourse which informed the classroom, particularly in terms of its balance between teacher and students. In these initial lessons which I observed, teacher talk dominated, for Hilary was preparing students for writing an essay and spent considerable time in reviewing format with the class. Students were also

involved in small group projects which involved them in analyzing a contemporary lyric from a song; and, again, Hilary had to both give directions and clarify queries concerning the assignment, before students could proceed. All of the activities which I observed were part of a unit which Hilary had prepared which was titled "Classrooms Without Walls."

Following the two class periods of observation Hilary and I began the planning for the first of the drama sessions. Because Hilary had a preparation period each morning following her English class, we were able to use that time for subsequent planning, sharing of observations and reflections, and exchanging the dialogue journal. This arrangement facilitated our work together and because of time commitments for both of us outside of the project, it made the pilot study more manageable.

Planning and Action

The lessons which proceeded from that planning will now be outlined. These lessons constituted the action phase of the cycle used throughout the pilot study. Some observations and reflections will then be presented. In planning for all but the sessions on "David", I provided the structures and strategies and clarified these for Hilary who asked to be included in their implementation in some way. They were largely directed at in-service. However, Hilary's knowledge of the class informed any planning decisions which were made. All of the drama lessons occurred after students had read the selections.

Literary Selection

"Flowers for Algernon"
by Daniel Keyes

Synopsis

A subnormal man is used in a scientific experiment concerned with raising intelligence. His growth and subsequent decline have tragic consequences.

Drama Strategies

1. Students-in-role

Students chose from a list of characters in the story and from a fictive group, e.g. a newspaper reporter not in the story. They assumed roles in which they discussed, reported on or were interviewed as to the treatment given to the protagonist, Charlie

Students worked in pairs simultaneously.

Narrative Link (the teacher uses a short narrative to link one episode to the next).

2. Teacher-in-role and students -in-role. Forum theatre or "circle within a circle".

Teacher and five students gathered in a small circle with the remainder of the class around them. Teacher took on role of newspaper editor of a tabloid whose policy was sensational journalism. The editor questioned the five reporters as to the stories they had gathered from interviews with people who were associated with Charlie.

Narrative Link

3. Writing -in-role

Students in small groups composed headlines for the newspaper which was soon to be delivered to the public. Following discussion, one headline was chosen which would precede the story coverage from the previous episode.

"Lamp at Noon" - Sinclair Ross

Set in the Depression and on a farm, Paul and Ellen, the central characters, are caught in a battle of wills. This sombre story ends in tragedy.

Tableaux or still images. Students worked in small groups of five or six. Each group chose a "moment" from the story or from a projected moment which might follow the story. Thus, for example, one group presented a group of farm people who witnessed Ellen's final madness. Each group image was viewed and students were invited to raise questions or make

comments regarding the content of the image. Some questions were focussed by the teacher.

Narrative Link

2. Teacher-in-role and auxiliary role. Students-in-role. Hilary and I assumed the roles of Ellen and a doctor who was treating her in a mental institution. Students were asked to take on the roles of other doctors who were able to view the session from an adjoining room which contained a two-way mirror. They could supply questions to the psychiatrist as he worked with Ellen who would then use them in speaking with her.

"David"- Earle Birney

This long narrative poem concerns a summer of adolescent friendship climbing mountains and the eventual moral choice of enormous gravity when the narrator's friend is seriously injured in a mountain-climbing accident.

1. Students -in-role
Students assumed the role of the men in the camp. They were asked to improvise conversations in their groups.

2. Teacher-in-role
teacher enters as foreman who has just returned to camp and has heard of David's death. He asks the men for their stories of the event.

3. Teacher-in-role
Teacher as minister began a memorial service for David. Students became friends who are remembering David. Teacher read a short Biblical excerpt.

4 Writing-in-role
Students wrote eulogies for students in small groups. Each group then

came forward and shared the reading of its work. For this reading, Hilary had darkened the room except for one spot.

"Richard Cory" -E. A. Robinson

Richard Cory, envied by the community in which he lives, goes home one evening and takes his life.

1. Students were asked to read the poem in pairs. They were then asked to take on the roles of people in the community who either knew something of Cory's past or who had heard rumours of it. They worked in pairs simultaneously.

2. Students were asked to briefly summarize their stories and share them with the class.

3. Teacher-in-role and students-in-role. Teacher assumed role of lawyer in charge of Richard's estate. Students were townspeople who had to offer suggestions for the use of the legacy which Richard had bequeathed.

Observations

Following each lesson, Hilary and I would share our observations both orally and sometimes in the dialogue journal. Student response and involvement frequently received attention. An entry by Hilary exemplifies this focus: "I am so amazed that these kids want to participate. It's so exciting." As the study progressed, however, other factors received attention, the most significant of which were specific drama strategies, teacher comfort levels, and reflection.

Those drama strategies which were of greatest concern had to do with role, both for students and teacher. In talking with Hilary, I was able to clarify that role was only attitude

or function of character. Role did not mean acting in the sense of acting for the theatre, a much more complex activity involving the manifestation of physical, psychological, intellectual, and social traits of a character. (Benedetti, 1986: 237-248) This concept of role needed to be explained and explored with students so that the demands of role playing were clear. So that we both might be aware of the role playing of students which ensued, we found it necessary to both listen and watch carefully from various vantage points in the class. Sometimes students would also be asked to comment on the roles they were playing and the interaction with one another.

Role-playing also needed to be observed for its suitability. For example, in the first lesson on "David," I felt that asking the class as a whole to be the men of the camp where David worked was less than an ideal choice, chiefly because of the large number of girls in the class. Following this lesson, I suggested to Hilary that the boys might have been the men, who, at a later point in time, were sharing their accounts with wives, girlfriends, or others. The girls would have then become both listeners and questioners. Observing roles in themselves became another strand of our observation.

In using teacher-in-role, Hilary had little difficulty. When we discussed this strategy and shared our observations on her use of this strategy, she reported no hesitation or feelings of embarrassment. She felt that in assuming a role she supported the drama and the students' efforts, equally. Because I had also used the strategy with the class, we were able to extend our discussion to the variety of roles that could be adopted, not all of which were familiar to Hilary. Thus, using Neelands (1984), we considered five basic types (51)

:

1. leader-authority role ----- e.g. captain, king
2. opposer-authority-----cruel factory owner
3. the intermediate role-----messenger, emissary
4. needing help/victim role-----scapegoat, slave
5. the lowest status role-----servant, slave

In mutual observation of teacher "thresholds of tolerance " (Wagner, 1979: 34) where factors such as noise and physical proximity to students are considered, I did not detect, and Hilary did not report, any discomforts brought on by the work. Because she was both drama and English teacher in the school, she was aware of the different kind of activity which drama involves and of a more active atmosphere which generally exists. However, Hilary was surprised at the minimal classroom disruption which this kind of drama work entailed.

Reflections

Generally the reflection began with a review of what had transpired within the lessons. It was difficult sometimes to separate observations from reflections as they overlapped, one merging into the other. Most often the reflection would lead us to looking at other alternate strategies or structures which might have been used and so the reflection became a way of extending knowledge of the methodology and an exercise in planning.

The use of time within the lessons was one concern which Hilary raised during our reflection, and she often felt it was difficult to gauge the length of time students required to work at specific tasks within the work. In our discussion, I called this time factor the "rhythm" of the drama and suggested that she watch more closely for signals from the students as they worked or assign specific periods of time, if she thought that would help. I also assured her that with more experience with group drama, the time factor would become less problematic.

Another area of the work which involved us in reflection had to do with performance. We were both wary of having students present improvisational scenes to the group as a whole. However, as we discussed this question, our reasons were not quite the same. Because the majority of the students had no previous drama experience, Hilary felt that pressure to "show" would be detrimental and inhibiting. Although I was in agreement with her, I also felt that the distance between "being" someone else, that is, experiencing

that otherness, even if tenuous, was very different from demonstrating it for others. In some instances, this demonstration could have value, but with this class and at this stage, it would have negated the kind of experience which we were hoping to provide.

Voices of Students

Because the involvement of students was integral to the work that Hilary and I undertook, we decided to have them provide one written commentary after the work done with the poem, "David." Following are a sample of these responses:

February 28, 1990

Death is a fact which every living creature on this planet must face. If we don't meet up with it through the death of a friend or relative, death will inevitably catch up with us in the end. Our friendships and associations with people come to a dark close. The thought of never seeing, hearing, or working side by side with an individual is a deeply saddening idea.

Friday, we came to know and love the characters of "David" through the illusion created by the class. David's death was the end of our relationship with him. Even literature can have a great impact on reality.

Friday's class was probably a moving experience for everyone. We all told and expressed our true emotions in some way. The activities and the poem helped us to feel what really happened to the two characters. Some of us were able to relate to some of the incidents and we were able to share our thoughts with others.

The experience on Friday was a touching and fulfilling one. Feelings of yourself and others came out which made the class more open. The experiences touched on the fact that literature is more than just what is on the page. Feelings were brought out that were not on the page.

These written responses reflected the sincerity which we had observed in the students' work throughout the study. After an initial shyness and, I believe, a sense of relief that they were not to be asked to perform, students entered into the work without hesitation.

Two other factors which affected the students' participation were the class dynamics and Hilary's pedagogical stance. The students were already accustomed to working in a variety of groupings and relationships appeared open and amiable. Hilary

confirmed this observation. Her own way of being with her students, her warmth and caring, had also established an atmosphere of trust without which the drama work could not have succeeded. Also, because Hilary took some risks of which students were aware, their own willingness to risk also increased.

Voices from the Dialogue Journal

The use of the dialogue journal in the pilot study provided another space for Hilary and myself to share reflections on our work. It also was a space in which to raise questions and to clarify perspectives important to the work. Thus, early in the journal, the following exchange regarding the purpose and exploration of literature occurred:

February 12, 1990

I think your speaking to the students about why we were doing drama was important. I want them to get to know you as I do! (Perhaps that's asking too much). They need to know you aren't an administrator! I think they will enjoy your sense of humour.

As for drama in the English curriculum, here's a list of things I've done. We've had a medieval feast in costumes, choral reading, enactment of scenes from *Will and Oedipus*. Story corner, I suppose is a kind of drama? I try to introduce different things if I sense I'm losing their attention or if they appear tired, etc.

You asked, "Why literature?" To me life and literature are the same. How better to learn about oneself than through books. How better to begin asking the questions-- and seeking the answers: Who am I? Where do I belong? More of this later, if you wish... .

Hilary

February 15, 1990

Thanks for your thoughts on literature. One thing that bothers me is the learning "about" literature that often seems to dominate English classes. I guess I'm concerned about what such study means for students. How can the teacher of literature help students to connect with what they read so that they grow in awareness, in their own possibility? Can exploration through drama be one way?

I'm also concerned about resistances. The resistance to belief that drama demands or perhaps bewilderment. Will students think, "Well, this is alright, fun, etc., but it's not really English. "I think the problem might be that it may appear as 'non-serious', somehow not learning".

I guess I'm after a kind of drama that gets them into the literature. I think that generally as readers we "get" in alone. But we need to share our responses with others. Drama can be one way of responding, and of giving form to our initial responses.

I continue to be amused by the banter that goes on in your class. The students and you are very relaxed with each other.

Cameron

The journal also became a way in which I was able to see how the drama was affecting

Hilary's teaching in my absence and a record of her thoughts on its future use:

February 22, 1990

I thoroughly enjoyed our lesson together last day. It was exciting and fun! I thought the students participated well and "let go" especially in group work. The following Monday I related back to our Friday class regarding style in various types of writing-- especially tabloid newspapers. The student responded favourably to the experience. Several asked when you were returning. Nicole came up to me and told me she liked you very much. Neato. huh? My D.H. Lawrence paper was preoccupying my thoughts last week, but it feels good to be planning and considering this week's ideas with you.

Hilary

March 5, 1990

I think that gradually over a term drama could be incorporated in the English classroom--say once or twice weekly for some parts of a period-- even more frequently if a unit was coming to culmination. This week, provided I'm feeling better, I'm going to use the strategies we've explored in Hamlet with English 30. I'll let you know how it goes. I think it'll be tres successful. I agree with your point regarding writing as a result of these activities, or as an extension of them. I plan to use some writing this week in the "David" activity. I think it would be interesting to hand out an evaluation or survey to the students to discover how these internal "action," empathy and identification, emotional response, etc. What do you think? I wish this could go on all year. I love having you in the classroom and find your ideas fresh and new. I feel I have a friend. Thank you for your kind comments and compassion in your last entry.

Hilary

One of the strongest merits of the journal was that it became a tangible record of the mutual exploration which Hilary and I experienced. It allowed both of us to trace the progress in that exploration and to reflect on possible alternatives when that progress was not as assured as we would have liked it to be. The journal became in itself a kind of bond

between us, a sign of our attempt to understand. Its conversation, I believe captured something of that "spirit" of which Gadamer (1975) speaks:

...No one knows in advance what will "come out" of a conversation... . All this shows that a conversation has a spirit of its own, and that the language in which it is conducted bears its own truth within it-i.e. that it allows something to "emerge" which henceforth exists. (383)

A Reflection

Kemmis and McTaggart (1982) suggest that a reconnaissance phase, "a special case of the usual reflection phase which comes at the end of the action research cycle" (54) should proceed a project which is intended to improve an educational situation. Within this phase participants will clarify current practices in their area of concern and examine those theoretical underpinnings which inform their proposed action. They will investigate their personal histories as these relate to education and finally they will investigate the research literature for added insight.

In consequence of the preliminary study undertaken with Hilary, this reconnaissance phase, which I had begun prior to our working together, was further extended. Through her and her students, I was able to observe the practice of English in a high school setting and to introduce drama into that practice. With her, I was able to observe and reflect on the effects of that implementation. In conversations with Hilary I was able to articulate my own understandings of school and schooling and to listen to hers. These conversations also allowed some exchange of personal histories as they related to our project. The investigation of literature to support the perspective on which the research was grounded also continued during this time, although this investigation was mine.

The preliminary project also allowed me to note those arrangements and practices which appeared to work most effectively as the drama was introduced. Team teaching and the use of classroom time, where part of the class was used for drama, were two examples of these arrangements which seemed meritorious. The chance to share our observations of classes immediately following their closure was another positive factor, in this case a

fortunate result of Hilary's teaching schedule. The use of the dialogue journal had proved especially significant in promoting reflection for both Hilary and me, and I recognized its potential as a source of data for the major study which I was to undertake. Finally, the project lead me to consider other research instruments such as a personal journal and transcribed interviews with students and teacher for the major enquiry.

THE THIRD MOVEMENT: COLLABORATION AND THE CONSTRUCTION OF MEANING

Introduction

In this movement, I first present some perspectives on action research before proceeding to describe my collaboration with Susan and her high school English class in Weston, Saskatchewan. (Weston is a fictitious name as is the name of the school, Lawton High, in which Susan taught). Transcribed interviews with students and with Susan then follow.

That meaning which resulted from the collaboration of participants in the enquiry was constructed from their experiences. Experience as Dewey suggests has two components, trying and undergoing (1911: 139). We act upon something and undergo consequences which must involve change and reflect back upon us. Activity alone is therefore not experience. The enquiry, I believe, provided that experience of which Dewey speaks, for Susan, her students and me.

The instruments used to collect data within the enquiry included those which were used in the reconnaissance phase with Hilary, namely field notes and a dialogue journal. I have referred to research authorities on the use of these instruments in Interlude II. A personal journal and transcribed interviews were now added as further instrumentation. I had previously used a journal in my Master's program and it became a major source of data for my colloquium (Ross, 1982). I had also become familiar with the work of Progoff (1975) and had participated in a journal workshop at that time. Finally the keeping of journals and approaches to their use had been influenced by my work then and later at the University of Alberta with Sr. T. Craig, Ph.D. who is a recognized Progoff workshop leader and authority on the use of journal in educational research.

The field notes were included in my personal journal and were recorded as a daily log (Progoff, 1975). Activities, events, and discourse were first recorded with no attempt to comment upon them or to interpret them. Following this step, written reflection began

as I reread these entries, noting their significance and meaning for myself and for the ongoing work. Frequently I read these reflections aloud, a practice encouraged by Progoff, and I would sometimes discover other aspects of the daily work for further reflection in this way.

The dialogue journal was rotated so that Susan and I would write in it on successive days. We had decided together at the beginning of the enquiry that we would let the journal evolve and no structure was imposed on it. As well as entering our own responses to specific questions, strategies or consequences of the lessons, we would respond to the previous entry made by the other, sometimes simply with brief phrases. This practice, I believe, reinforced the sense that we were hearing the other's voice.

Some Perspectives on Action Research

Collaborative action research is "a form of collective self-reflective enquiry" (Kemmis and McTaggart, 1982) concerned with both understanding and changing practice in social and educational settings. Winter (1987) argues that improvement of professional practice, a basic aspiration of action research, must recognize contradictions within practice and question the grounds of practice itself. Questioning is not concerned with errors or with ethical or technical authority but rather with allowing the complexities of professional judgments to become explicitly reflexive. "In this sense the 'improvement of practice' would be bound up with an explicit grasp of the reflexive ground for practice" (108). Skau (1987) defines action research as a "systematic search for meaning in which teachers usually are involved, to some degree, as researchers themselves" (15). Carr and Kemmis (1986) see it as an attempt to recapture praxis, the Greek notion of practice informed by practical reasoning and knowledge. McCutcheon and Jung (1990) suggest that action research is not easily described because of different methodologies adopted by researchers which range from quantitative to qualitative. They also note that positivist, interpretivist and critical-science perspectives have historically informed action research. Another discussion of models of action research is undertaken by Grundy (1981) who discusses technical,

practical and emancipatory categories. In the first model, the researcher brings the knowledge of techniques to the research setting. In the second model, the experience and personal knowledge of participants inform the research and the knowledge interest is interpretive. The third model is concerned with emancipation and change. According to Oja and Smulyan(1989), collaboration emphasizes mutual participation of researchers and teachers in the choice of goals, in the research design and plan , and in the analysis and collection of data.

In its concern with social relationships, discourse and organization (Kemmis and McTaggart, 1982), collaborative action research will confront resistance. Carson (1988: 5) notes that collaboration requires educators to overcome "the habits of self-interest which are bred in a culture of individualism" (5). Smits (1988) in juxtaposing his own experiences of collaboration with the literature written on it, underlines the problematic of the context where collaboration occurs. He questions whether the rules can be adopted in a regulatory sense from one study to another. Romer and Whipple (1991) in their study of collaborative projects in a university situation refer to the dialogue of authority which must exist between collaborators, " something akin to silencing one's own voice in order to hear other voices" (69). This dialogue will proceed from "suspended knowledge" (68), when one party is receptive to the authority of the other's voice.

Carson (1990) describes a "hermeneutically oriented research project"(172) in peace education where participants engaged in interpreting the meaning of their experiences from individual practices rather than from preconceived theory. The relationship between theory and practice was therefore altered:

Admitting that we do not understand, we learn to read everyday life more carefully and attentively. This requires an openness to our own experience and the experience of others, putting aside dogmatic arguments and preconceived opinions (172).

Van Manen (1990) sees action research as a reflective relationship between teacher and scholar where reflection "exercises our ability to see or perceive significant moments in children's lives" (156) which will be finally realized in a language of thoughtfulness.

The collaborative enquiry which I undertook with Susan was affected by the perspectives which I have included. Its intention was to attempt to understand a specific practice, that of using drama as a response to literature, within one context, a high school English classroom. That pedagogic understanding would emerge from the collaborative vision and dialogue of the participants. The knowledge gained would therefore be interpretive. The enquiry would raise questions of practice and possibly uncover contradictions within it through a systematic implementation of planning, acting, observing and reflecting. It would not be collaborative in all of its phases, for the research design, choice of techniques for data collection and analysis were mine. However, Susan was aware of each of these components and their implications for her participation. The enquiry was to reveal resistances but they did not impede the mutual desire of participants to know and to act with sensitivity. The enquiry rested finally on raising pedagogical consciousness, not only of a methodology, but of being with students.

Negotiations

I first met Susan while I was supervising an undergraduate student intern who was completing a practicum in her classroom the year before I began doctoral studies. I knew then that I wanted to work with a teacher in a classroom setting and in some way bring drama into the English curriculum. When I mentioned my interest to Susan and enquired as to the possibility of working with her, she indicated her willingness subject to her teaching schedule.

I knew something of Susan's teaching experience through casual conversations with her. Unlike Hilary who had considerable drama background and acting experience, Susan had struggled in her teaching of drama because of lack of training. She had more or less learned on the job and through attending workshops. Although she voiced some

uncertainty about her ability in drama, she also noted that her confidence had grown over time. Thus, although Susan and I were acquainted in a professional sense, our relationship was not the same as that closer one which I enjoyed with Hilary, who I had known for several years and with whom I had taken a course in drama at the university.

Within the following year and a half, and with my research proposal in progress, I approached Susan again by writing to her from the university I was attending and received a positive response to my request that we work together during the approaching autumn semester. In my letter, I asked that we spend some part of two class periods a week exploring drama as a way of responding to literature. I also suggested that we delay beginning the study until at least the third week of school, so that she would have some time to assess the class and its openness to the work which we were proposing.

Upon arriving back in Weston, I wrote to the local school board for permission to undertake the research and my request was given approval. Also I received approval from the ethics committee at the university where I was teaching again.

Susan and I next spoke by telephone to arrange our first planning meeting. I asked that I might come to the school for one period prior to this time, so that I might observe the class. Susan agreed to this proposal and told me at this time how much she was enjoying the class where our work was to take place. She was impressed by the students' willingness to try different activities and said that the students were looking forward to the proposed drama work. She also told me that she had accepted a student teacher, Marion, who had also been a student of mine for two years.

The School Setting

Over the semester that I was in Susan's classroom and through our informal conversations, I was also able to gain some information about Lawton High School. Situated in the northwest area of the city, the school has a population of approximately 1000 students and a teaching staff of fifty. It offers both academic and vocational programs but there is a considerable emphasis on the former. The school draws on both a blue collar and

middle class socio-economic population. Within the school, strong staff involvement in extra-curricular activities exists and the school is proud of both athletic and arts groups which flourish and receive strong community support. The Arts are also offered as credited courses and music, visual art and drama have healthy enrolments.

Autobiographical and Biographical Fragments

Goodson (1991) states that both action and collaborative research in educational endeavours often focus on teacher practice. Thus teacher as practice rather than as person merits attention. He suggests that such research practice places teachers in vulnerable positions which can be modified by a concern for the personal:

Life experiences and background are obviously key ingredients of the person that we are, of our sense of self. To the degree that we invest our "self" in our teaching, experience and background therefore shape our practice. (144)

Both during and following the research in the school I was to learn more about Susan not only as teacher but as person. Through frequent conversations with her at her home where our initial planning occurred and in the school setting, where the other phases of our work transpired, Susan's biography emerged and it reflected the teacher that she had become. A formal interview with her helped to complete and enlarge that anecdotal material which I had already gathered. The choice to conduct this interview following our project in the school rather than preceding or during it was based on my belief that I would be less susceptible to biased views of Susan's experiences during that period of time. I could not locate any research authorities in the literature to support my decision, but I had consulted with Dr. Heidi Kass, whose graduate research class I was in at the University of Alberta, and she thought that my choice was valid. From the interview I am presenting what Clandinin and Connolly (1988) call "fragments" (37).

Susan's biography is significant to the research for it informs the teaching of the drama work done with me and indicates Susan's readiness for the involvement and

demands that the research would make upon her. It also affects her perceptions as to what was possible for her and what was to remain problematic as the study progressed.

I, too, was involved in the study not only as researcher but also as teacher. I am therefore including my own autobiography for it too informs this collaborative enquiry and reveals my stance. Again the use of fragments will be adopted.

Susan

I was born in the city of Weston, Saskatchewan, the second of two children. Neither of my parents had post-secondary education. My father was a salesman and then a sales supervisor for a food chain. My mother worked occasionally as a book-keeper. Both were readers and a love of literature surrounded me from childhood. I would say that this love was one of the reasons I became an English teacher. I read voraciously then and throughout my school years.

My schooling was completed in Weston. I didn't particularly enjoy school, except for English. I wouldn't say I had a good experience. I was frequently bored. I would call myself an underachiever.

Cameron

I was born in a small town in Alberta into a family of six children. My father had attended university in the Faculty of Engineering and later began his own transport business. My mother had been a teacher. Like Susan, books were important in my family and reading was a favorite pastime. I always liked school and English in particular although one of my favourite teachers taught chemistry and I often remembered him later for his ability to engage students in that subject area. I loved music from an early age and studied piano throughout my school years.

Susan

I entered university in the Faculty of Arts and Science with a major in English. In my second year I switched into Education, into what was then the Standard A two-year certificate program. I completed two rounds of practice teaching in elementary schools

which weren't very successful. I wasn't very happy in the elementary school. I left then and worked in Vancouver for four months where I tried to immerse myself in the counterculture. I returned to university, however, and entered a B.Ed. program for one semester and then obtained my first teaching job in Ellisberg.

Cameron

I entered the Faculty of Arts and Science, majoring in English. I wasn't sure what I wanted to do following the completion of that degree, but my continued involvement in musical studies --I was taking voice lessons at this time as well--lead me to consider a career as a performer in music. However, I decided to complete one year in the Faculty of Education to obtain a teaching certificate before pursuing any further musical training. During my first practicum round I was placed in a high school where an outbreak of tuberculosis occurred. I was unfortunately infected and later in that year and following the completion of my university exams, I entered a sanatorium.

Susan

In Ellisberg, I taught English in Grades nine, ten, and eleven. I had received little preparation in methodology during my university years and so I really floundered. I loved the kids and think they had a pretty creative experience but my classroom, management skills were nil. I would say I taught the material the way I was taught it--because that's all I knew. Every night I was preparing something. I did a lot. I had some idealistic ideas about teaching. I did a lot of projects where the kids worked on their own over extended periods of time. They did some dynamite writing. They had all kinds of room and I would say that in terms of developing their own individual creative abilities they probably had a good experience but I had very poor classroom management. They were out of control a lot of the time. I made friends with a lot of the kids but I had a real problem in maintaining distance too. My involvement with drama began here and I directed my first play, The Miracle Worker, in which the kids blew me away by what they did.

I left Ellisberg and teaching for half a year and travelled in Europe. On my return, I enrolled for two semesters at the university, towards the completion of my B. Ed., after which I taught English in Parktown. I loved the community but the morale was extremely low in the school and the staff constantly complained about the principal. I was still having discipline problems though I loved the kids. I was still trying too hard to be their friend. I was also trying to do creative things. I wanted to give the kids some room but I didn't know how to manage them. I got really frustrated then and decided maybe I didn't want to be a teacher after all. Although I resigned from this position I went on to complete my degree in a summer semester, after which I worked as research assistant at the university for a year.

Cameron

When I was allowed to leave the sanitorium, I obtained a teaching position in a small elementary school in a large Alberta city. Although my teacher training had not prepared me for this level, I enjoyed the children enormously and found teaching in this setting a happy experience. The staff was friendly and the principal, a woman with a wonderful sense of humour, was always helpful and supportive.

The following year I taught English in a junior high school in a neighboring suburb where I remained for a second year. Teaching at this level was more demanding. I encountered some discipline problems at the start, but as time passed, I grew more confident in dealing with them and for the most part found teaching satisfying.

However, I was still considering a musical career and was encouraged by successes in musical competitions which I entered and by my teacher. I decided to leave teaching at this time and was accepted at the Royal Academy of Music in London, England, where I studied for 18 months, after which I worked professionally in opera companies, musical comedy and repertory theatre for seven years.

Susan

After working for a year as a research assistant, I returned to teach in the community of Laverton. I would say that I had a breakthrough here and I really learned how to manage a class. After a year there I returned to Weston and taught in a high school. I would say I went back to more traditional ways of teaching chiefly because of my need for discipline. I became very teacher-centered. I talk--you listen!

Following my marriage and during my first pregnancy, I left teaching again. Two years later I returned to teach in the high school where I have now been for three years. It was during these years that I began to teach drama and it really changed the way I taught my English classes. It was really a significant influence on me. I started to see that classroom management could mean a whole lot of other things. There were other ways to function with kids and still have control. I saw that some of the things I was doing in drama classes could be done in English classes. Grouping, somehow involving students more in the work, allowing them to be active, seeing that working in noise could promote learning--these are some of the things.

One of the first things I started doing was in a Grade nine class which I decided needed to be approached in a different way because I couldn't allow them to sit for an hour every day and listen to me. I'd have them write their poems or other work on large sheets and put them up on display. I allowed them to share ideas with one another and to plan and consult in their writing, which I had learned about in an inservice workshop on writing process.

Sometimes I still have to tighten the reins if I feel the noise and activity are not productive. I refuse to allow my class to deteriorate into a joke. I take what I do very seriously. I still think control is a precarious balance. It's difficult sometimes to take risks because sometimes the kids don't know how to handle the freedom. Still I see kids doing so much sitting and listening. There's such a lot of passive students. In encouraging the kids to be involved, they are sometimes so desperate to talk that the control becomes even

more difficult. I think it's sad. I'm still experimenting--sometimes things work and sometimes they don't. Sometimes I resort to very traditional ways of doing things either because I'm not sure of how to do them otherwise or because I run out of energy.

I would describe myself as a brave teacher! I like to try new things and I like to have fun with kids. I think my biggest strength is that I really like the kids. I'm also forthright, both with the kids and with the people with whom I work. I usually get along well with people. I wouldn't call myself the most knowledgeable teacher. I'm not really academic which I would like to be--for myself, not for the kids. I'd like to know a lot more about English, about drama, about everything. I'd like to continue my own education in the future.

I started teaching drama because there was none in the school and I suggested that someone should offer it. I guess I stuck my foot in my mouth because I then became the drama teacher. I learned from books and got a lot of support from the provincial high school drama organization and from other people in the system.

I don't feel particularly controlled by curriculum. I never have. I'm aware of what I am supposed to cover and whether I complete the required amount of literature, for example, doesn't bother me. I try to convince my students that their interpretations matter. That there is no right or wrong. But they must be able to support what they say from what they've read. I think if I gain nothing else with students that this perspective is important for them to attain.

I feel I've come full circle in my teaching. I did come from a very idealistic 60's viewpoint. I wanted to change the whole system. I was going to change lives at that point--make students more creative. I'm not so idealistic now but I still feel I can make a difference. I feel confident in the classroom but it has taken me some years to feel that way and to be able to take some risks. It's great.

Cameron

When I returned to Canada, I taught English in a large suburban high school in Alberta where I remained for four years. In the last two years, I was asked to teach drama and for the duration of that time I taught mainly in that area. Undoubtedly because I had worked professionally in the theatre, the assumption was made that I would be able to teach drama.

Because I had no courses in drama methodology, the initial transition to that area was somewhat overwhelming and I felt very insecure for the first year. I enjoyed the students but often felt my own limitations. Summer and winter session courses at the university helped greatly in alleviating my misgivings and prompted my to consider graduate studies in that area.

Returning to university, I completed a Masters' degree. In the spring of my final year I was enrolled in a graduate course, part of which involved participants in observing the work of Dorothy Heathcote whose reputation as an international drama educator was then established. This experience increased by own desire to both know more about and practice what has come to be known as group drama.

My next teaching appointment was in a university setting where I am now employed. My teaching assignment has been mainly in the areas of drama education and English/language arts. During this time and when possible, I have worked with children and adolescent in the surrounding schools, introducing them to group drama, have offered workshops for teachers, and have acted on the provincial advisory committee for the Department of Education Arts Education Curriculum.

Reflection

Placing Susan's life and mine in juxtaposition, even in fragmentary form, caused to me to note some parallels. Both Susan and I had interrupted our teaching careers for other endeavours. We were both English teachers who became drama teachers, and in the latter case, without preparation. We both loved literature. We both wanted classrooms to

provide students with opportunities to enjoy a variety of meaningful experiences in an atmosphere where they also might exercise some choice.

In our teaching experiences, classroom control was the one instance where we differed. Susan's biography suggested an ongoing search for a balance between control and freedom in her teaching style. In my teaching, I had never encountered any tension over control issues but I certainly had other doubts concerning student involvement in learning.

These parallels between Susan's experience and mine affected our collaborative relationship for they provided some initial links which helped to support our work together. They pointed to our mutual readiness for the enquiry in which we were to become involved and they strengthened a sense of responsibility for the other which was to develop within it.

The Study Begins in the School

Day 1

The following description of my first visit to Lawton High School was written later on the same day and it proceeded from very brief notes which I made during my first observation. I tried to record those thoughts which passed through my mind at that time in an effort to capture myself as researcher.

Tuesday, Sept. 18

I am standing outside Susan's classroom watching the students congregate in the corridors. It is 8:50 and I am a few minutes early. Susan has not yet appeared although I imagine she will appear at any moment. I am taking advantage of watching, I hope discreetly, life outside the classroom! I am struck immediately by the noise level which seems to come in waves down the corridors. I smile as I think of the comparative quiet within classrooms once classes commence. I find myself taking in the variety of apparel in which students are dressed--from what I suspect are the latest fashion trends to the occasional student wearing leather, chains, and green hair.

My attention is suddenly caught by a group of boys who have assembled a few feet away from me. One is entertaining his friends with some story which elicits much laughter. I wonder if these are Susan's students. Questions begin to follow in quick succession. What will the students be like? What will the students be like for me? I suddenly feel vulnerable for I am entering an alien territory where my knowledge of the inhabitants is extremely limited. It is difficult to separate apprehension from anticipation!

My thoughts are interrupted as Susan and Marion come around the corner. I tell Susan that I feel somewhat like an undercover agent, lurking as I have been in the hallway. Marion tells me how excited she is to be in the school and how well things are going in her practicum.

Susan gives me a seating plan of the class and a copy of the poetry anthology which is being used. The students begin to arrive and in a few minutes the buzzer sounds and the class begins. During this interval I begin to match names with faces, noting the number of students, 25, and the gender split. Students sit in rows and Susan's desk is at the rear of the classroom, which has windows on one side looking out on an inner courtyard. Part of the blackboard opposite the windows is used to indicate assignments and the rear wall is covered with posters and newspaper clippings. Susan introduces me to the class and tells the students that today I will be an observer.

The students are continuing their response to a poem, "D-Day", which they had begun in the previous class. Susan begins by summarizing their responses and then continues with the exploration. As students respond, Susan notes their answers on the blackboard and frequently asks them to elaborate on what they have said, to extend their initial responses. She also asks them to return to the poem to support their remarks. I am immediately struck with the ease in which the process appears to unfold, for beneath it lies a teaching stance which signals a careful listening and a strong indication to students that what they say matters. When the discussion is brought to a close, Susan reads a short

essay by Mark Twain which is related to the discussion. Students then work together in small groups on a writing assignment which proceeds from the work.

Because Susan has another class immediately following the one I have observed, we have only a few minutes to talk. Susan feels the class was a little less responsive than usual and I suggest that my presence may have had some affect. We quickly make arrangements for our first planning session as the next class begins to arrive.

I am enclosing two entries from the dialogue journal which further extend the events of this first meeting with Susan.

Dialogue Journal
September 20, 1991

Susan, my first impression of the class suggested to me that drama may help to "loosen" the soil here--it may help in coming closer to the text. Time will tell.

How "easy" you make teaching look! Your own stance is so open. As I mentioned to you, students may have been a little reticent because of a new body in their midst.

I picked up on your words--that the poem might mean quite different things to each reader. Important. The students seem to work together easily--that is, in smaller groups. Liked the Twain piece. It flowed naturally from the poem.

What do you want literature to do for these students? Why literature?

I'm really excited about this study. I'm buzzing a bit. I hope the presence of Marion does not complicate your life, bring another pressure. Perhaps she can be brought into the work in some way.

Thanks again for letting me be here. Oh, I have a book on drama in the English classroom which you might like to look at.

Cameron

Well, I'm buzzing a little, too. It's really exciting to be embarking on a new venture with you, and I'm so fond of this particular group of students already. Don't see how we can't have a positive experience.

Re: your question about literature. How long has it been since I really asked myself this? Too long obviously. I'd like literature to enrich the lives of my students--to provide them with the pleasure that it has provided me--getting caught up in stories--responding in emotional ways to what I've read. I'd like them to feel connected somehow to what they read, not just go through the motions because it's required. I'd also like literature to make them think about how they live their lives and about how they treat others. I'd like it to be a means by which they can better understand themselves, others and our social structures--and maybe even a stimulus for changing their own behaviours. I guess I want them to both feel and think in response to what they read. I may have to think on this question a little more, but that's it for now.

I'm really excited right now about changing the focus in my English classes from teacher-directed to student-centred. Learning how to use drama as a means is going to open many doors for me--and thus for my students.

It's been a 16 hour day now, so I'll stop now.

Susan

Early Encounters- Drama and Shorter Literary Selections

For the first four sessions in Susan's classroom, drama was used with poetry and short stories. Susan had organized a unit around the theme of childhood and we planned the lessons around those selections which she had chosen for study. The following descriptions come from field notes which I kept on a daily basis, a personal journal and the dialogue journal which Susan and I kept throughout the study.

At this point in the study, the planning took place at Susan's home and her family commitments required that we consider those obligations which were also a requirement on her time. Another factor which we had to consider from the start was the rotational basis on which the school day was organized, with the English 20 class meeting at different times over a six day cycle. There was also the question of my teaching schedule at the university and the time required in travelling both to and from that location. Our long range planning was therefore somewhat limited.

In preparation for our first meeting, I had looked through the poetry anthology and had done some planning around one poem which I thought would lend itself easily to drama. As Susan and I began our discussion, she suggested another poem which she felt lent itself to the work which the students had most recently done, and so I agreed to change my direction. I note this occurrence because it foreshadowed a situational aspect of the study which was to have some ramifications. That I was only in the classroom for part of the time meant that I was not always aware of the direction in which classes proceeded or of the activities or discussions which ensued.

The poem "False Security" by John Betjeman was the selection for which we prepared. It deals with the experience of a young boy who arrives at a birthday party, overwhelmed with the magic of the occasion, only to have his happiness destroyed by a cruel remark made about his appearance and social class by the mother of the child whose birthday is being celebrated.

We decided that the first drama activity in which we would ask students to engage themselves would be role playing following the discussion of the poem which Susan would lead. They would be given choices either to be parents of the child who had gained knowledge of the unhappy incident or adults at the party who had overheard the comment and were discussing its consequences. Students would be asked to work in pairs and following the role play they would be invited to share the contents of their conversations, out of role. Moving from this episode we would then ask students to devise a second role

playing situation, where the child, in later years, related the effects of the incident to a friend. If time allowed, students would finally be asked to write a brief diary entry that either the speaker or listener in the previous episode might have written.

In this planning session and following the arrangement of our semester schedule, we had spent some time in discussing role possibilities, in setting specific tasks for the role-playing, and in considering how we would frame (Neelands, 1984) the drama activities, that is, how we would ask participants to look on at the action. We also decided which of us would lead each episode and allotted some time in the class for me to speak to the students about the study and their place within it.

As our planning concluded, Susan remarked, "I'm really glad you didn't ask me to do teacher-in-role because I would have said no! " I thought of her words as I drove home and noted their implications in my own journal later that evening. I thought Susan's words important for two reasons. First, they indicated a certain power relationship which suggested I was somehow to be responsible for the decisions regarding the implementation of the work. Secondly, I was curious as to why Susan indicated resistance to working in role herself. As our conversation centred for a few minutes on this question, I told Susan that throughout the study any decisions as to the use of specific strategies must arise from her own sense of readiness. I would also willingly demonstrate with the class if such demonstration would clarify.

During this dialogue and following it, I became very conscious of the discourse which engaged us, for as in this instance and others, the language revealed underlying tensions in collaboration which were not at first apparent or expected and lead us in directions not anticipated. One of these instances was also revealed that same evening for when I asked Susan if she had read my proposal for the enquiry which I had previously given her, she told me she had only read those sections which dealt with the drama work I had undertaken with Hilary. She had not read other sections which dealt with the proposed methodology or with the research question itself. Although I did discuss both of these

components with her orally, I felt that I passed over them more quickly than I wished. Also we did not return to any discussion of the proposal at a later date and I think in retrospect that the purpose and focus of the research would have been clearer for Susan if we had.

Day Two

The following morning as I drove from the university to the school I rehearsed my introduction to the students. From the shorter study with Hilary, I realized how important their involvement would be to Susan's view of the work.

As I approached the classroom door I noticed Susan standing beside her desk at the rear of the class and I could hear a low buzz of voices. "We must have got our schedules confused". As I heard the words, my heart sank. Somehow I had managed to arrive one hour late. I stumbled though an apology which in its rendering sounded inadequate. Susan told me she had gone ahead with our plan and that it had been "O.K.". We had little time to confer and would need to discuss the lesson in our next planning session.

Day Three

Before proceeding with the planning for our next session, Susan reviewed the previous lesson and shared her observations of it with me. She felt that the role playing had gone well enough, although some students were uncertain as to "what to do". Also, she had felt uneasy about the length of time allowed for each episode and voiced some concern as to the seriousness with which some students involved themselves. Because of my absence, she felt uncomfortable with linking the episodes and upset at suddenly finding herself alone. In the dialogue journal Susan's comments revealed several important questions:

I plunged into "what we don't know" about the poem, i.e. about its central incident, without first finding out what they did know, and this proved to be a mistake later. They generated some interesting questions which I recorded; these I think could lead to further drama activities. A teacher

experienced in this kind of work could probably even generate activities on the spur of the moment based on this list.

They had trouble sustaining the role for three minutes. They laughed at themselves and each other.

Writing in role came much easier. I suspect because they've done this kind of writing before in English classes. Is this drama or English?

Preparation for role playing activities is crucial and this is where I feel least competent.

In responding to Susan's concerns, we discussed each in turn and also looked at alternatives. Because I had missed the lesson, I could not comment in the same way as if I had been present. To begin, as writing in role appeared easiest, it might well have been the starting point, following discussion of the poem where concentration would have been on what was known. The writing itself would have helped to build a context for the role playing and to provide students with more information to support it. To impose a time limit on this first attempt I felt unnecessary. It might have been more useful to stop students when they appeared to falter and to find out from them what had transpired in the activity and then to continue. Because role playing would be new to students, laughter or lack of seriousness would most likely be caused by self-consciousness, even though the activity was carried out in pairs and simultaneously. Students would need many opportunities to engage in role playing for brief periods and with different partners to gain assurance. Booth and Lundy (1990) give some practical advice on approaches to role playing. Also students needed some clarification so that they might see that such improvisational activity in role asked them "to be" rather than "to show".

Because the students had raised questions about the poem which Susan had noted it was quite possible that our original plan might have been discarded and the students' ideas used for the drama if I had been there. I encouraged Susan to think that as our work together evolved, she would begin to see other ways of working as her own repertoire of strategies increased.

One very important omission occurred in our work with the students because of

my missing that first day of drama. I did not talk to the class on subsequent visits about the demands of the drama work itself or their perceptions of it. I think such dialogue would have been important in clarifying expectations for both students and Susan. The possibility of introducing some kind of contract (Neelands, 1984: 27-32) for the work might also have been considered at that time.

Following our discussion of this lesson, we began to plan for the next, which was to follow from the students' reading of the short story "The Doll's House" by Katharine Mansfield. In this story, two children experience the cruelty not only of other children but of adults as well, who use their social stations as weapons to uphold prejudice and discrimination.

In our planning, we decided to use drama to explore references in the story which were minimal and which in themselves could be expanded to widen the story's implications. We chose a brief section of the story where one group of children taunted the two small Kelveys with the rumour that their father is in prison. We will begin the drama with this rumour, suggesting that it was true and that Mr. Kelvey is shortly to return to the community. The drama will explore the community reaction to that event. This information will be given in a short narrative to establish the context. Students will be asked in pairs to role play community member who are discussing Kelvey's return. So as to gain some knowledge of the role playing, we will ask students to work in triads. One member will be asked to be "listener" in the conversation and will later summarize its contents for the rest of the class. Students will then be asked to prepare tableaux in which they include Mr. Kelvey as one figure. In these, students will be free to construct their images as they wish. They might represent the Kelvey family or Mr. Kelvey in some specific community locale encountering townspeople. Each tableau will be questioned and its implications discussed. Following the drama activities, insights gained will be related back to the story.

In the implementation of this lesson, Susan and I made a number of

observations. The sequence of the strategies worked well and student involvement was notable. Susan felt comfortable in introducing the narrative which initiated some discussion as to Mr. Kelvey's crime. Students suggested a wide variety of reasons for his imprisonment and Susan felt compelled to allow this discussion to continue for some time. In the role play which followed, the triads worked well and when the listeners reported on the conversations, the students involvement was confirmed. In the tableaux, students sometimes appeared self-conscious and their questioning of the tableaux was limited.

Because this lesson occurred at the end of the school day, Susan and I were able to reflect together on the work immediately following its completion. The use of time was our first consideration. Early in the lesson I felt that the drama lost some momentum when students debated Mr. Kelvey's crime. To me this incidental might have either been introduced in the opening narrative or circumvented by choosing one student suggestion early in the discussion and moving on. The focus of the drama was not the crime, but rather the way in which the community reacted to Mr. Kelvey who had been branded as a criminal. Using this time at the opening of the lesson had meant there was none left for reflection at its close.

A second point concerned the tableaux. Susan felt that students were very reticent in asking questions as they viewed each other's work and that they also had trouble maintaining seriousness. I agreed with her comments to some extent. The tableaux required students to look directly at one another, even though they were representing fictional roles. This presentational feature of tableaux was for most students a new experience and its demands on maintaining the imaginative world tested many of them. Like their initial attempts in role-playing, I felt that as their experiences increased, so would their abilities. Finally we discussed a variety of ways in which students could be prompted to respond to tableaux which had not been used in this lesson.

Susan informed me that our next scheduled lesson later that week was on a day that she was to be absent from school because of a conference. Rather than cancel the lesson, I

Susan informed me that our next scheduled lesson later that week was on a day that she was to be absent from school because of a conference. Rather than cancel the lesson, I suggested that I continue to work with the students on another part of the same story and Susan thought this would be a good idea. She would tell the substitute teacher of our arrangement.

Day Four

In "The Doll's House", one character, Aunt Beryl, chases the Kelvey children from her property and displays a similar attitude of social superiority which some of the children have already shown towards them. Prior to this occurrence, mention is made in the story of a threatening letter which she had received from a man called Willie Brent. The contents of this letter are not divulged to the reader, who can only infer what Willie's relationship with Beryl has been.

I chose this brief passage as the starting point for the lesson as it allowed elaboration of the text, which in turn could provide other insights into the story. I planned first to read the section to the students and then allow them to respond to the mysterious Willie Brent. I would then ask them individually to write the letter which they thought Aunt Beryl might have received. Because I was attempting to "build" Willie as a character, I would next take on that role and students would be free to ask any questions of me in role that they wished. Then I would ask them to become members of the community who had learned of Beryl and Willie's liason and to conduct conversations which dealt with that knowledge. Finally, out of drama time, I would ask them to suggest how our work had affected their interpretation of the story.

This lesson went very smoothly. Students were very intrigued by the mysterious element and their letters indicated a variety of motives for Willie's writing to Beryl. When I took on the role of Willie, many questions were posed, and often students would return to a question if they felt that the answers were insufficient. Their role play was concentrated and showed involvement, except for two students, Nathan and his partner. In the final

minutes of the class, students suggested some astute relationships between their work and its possible connection to the story. They spoke of the hypocrisy underlying the prejudice, of other motivation for such behaviour and of double standards which informed it.

Later that day I was able to record these observations and to record my own reflections on the lesson which I would share with Susan. I had been impressed with the students and with the truthfulness of their work. I felt the teacher-in-role work had affected student response and their subsequent role playing. Even though I was aware of Susan's wariness to this strategy, I believed that she should know of student reaction to it. As for Nathan, I had some questions for I had observed him before this lesson and was curious to know more about him.

Day Five

When Susan and I next met to continue our planning, she told me some things about Nathan which explained his behaviour. Although he was considered above average in intelligence, his academic performance was weak, and his attitude such that many of his other teachers had little time for him and considered him in Susan's words, a "jerk". Susan felt a sympathy for him and tried to support him as often as she could, hoping to counter his negative behaviour. She dealt with his responses in a very casual way, never publicly reprimanding him and her tolerance often diffused his comments which were intended for the amusement of the class. But because his behaviour involved others in the drama, Susan was aware that some other strategies might be needed. In the interim, we would both be more conscious of him.

The last short story for which we planned was "The Butcher Bird", by Stegner.

The story had been assigned for reading to the class during the second day of Susan's absence by the substitute teacher. It concerns the relationship of a couple during the Depression in a rural setting and its effect on their son who watches it become more bitter as events in the story unfold. Another couple, English immigrants, are part of the story and following a visit to them, the boy's father becomes even more antagonistic towards his

wife. In shooting a harmless bird, the father becomes a symbol of the butcher bird who also kills without purpose.

I undertook the planning for this lesson on my own because of Susan's absence at the conference although we discussed the following alternatives together:

1. Students would work in small groups to discuss what they considered to be the central problems in the couple's relationship. Together they could suggest possible solutions that a marriage counsellor might make to the couple. They would be building the counsellor together, at least in a professional sense.

2. From each group, one student would then come to a forum presided over by a chairperson, teacher-in-role, where analysis of the relationship and suggestions could be offered. The remainder of the class would be onlookers at this meeting.

3. Students would roleplay other community members who had heard of the problems between the boy's parents.

4. Students could create a television preview of the story which was to be later presented as a full-length movie. They would be asked to choose moments from the story or projected moments which followed from the story for this preview. In both cases students could be given some time to brainstorm together before choosing a way in which to dramatize the material.

After discussion, we decided to introduce the first two episodes in the class which followed, neither of which worked very well. In observing the students, Susan and I noted that students made limited responses both in small groups and in the forum. Their involvement seemed minimal.

In our later reflection, Susan felt that the role of counselor was perhaps beyond the students and that the focus on the marital relationship might have also been inappropriate. I was not entirely convinced but thought that we might have begun with the television preview and then moved to the relationship. As we were soon to find out, students had not read the story in Susan's absence and so the real problem was finally identified.

Working Through Analogy--Drama and the Novel

At this point in the semester, Susan was to begin working intensively with the novel, To Kill A Mockingbird. At the same time, students were also involved in research projects which involved them in looking at racial discrimination and prejudice within their city, issues which were central to the novel. They had begun to gather information from print sources and were conducting interviews both with local organizations and with individuals. We discussed the possibility of building a drama which would have parallels to the novel, but with a setting and problems closer to students' experience so that the drama and the novel would have resonance for each other. We chose this direction for our continuing work.

Days Six, Seven and Eight

The work undertaken in these three days involved the students in building the context for the event which were to follow. This work could be labelled as "out of drama time" for students were not directly involved in taking on roles or interacting in that capacity, except in one instance. During these periods, students first drew up the ethnic membership of the community, its community business sector, and discussed the town's origin. They then drew a map of the community with groups responsible for different sections of the town. This map was placed on the bulletin board at the back of the classroom and Susan noted that students often made small additions to the map as the drama evolved. It became very important to the work. Finally students prepared a town history book which contained the stories of the families of which students in small groups agreed to be members. These activities were planned by myself and Susan and we observed a high degree of student involvement. Susan felt very comfortable in introducing and leading them so I remained observer. In our reflection on these days we were able to discuss the importance of building belief in drama through these context building activities which are often pivotal for helping students enter the imaginative world with more confidence.

One amusing incident occurred at this time which had to do with the naming of the town. Students had just begun to offer suggestions when one student said that because they were to be in Mr. Ross's story, (my dissertation), he thought the town should bear that name. A vote was taken and so the community became known as Rossville!

Day Nine

Because students had completed their family histories, we decided that a meeting of the town historical society should follow. Susan agreed to be the chairperson and to conduct the proceedings and students would be asked to select one member from their group to attend the meeting, while others would be observers in the audience who could add information if they wished. Following this episode students would be asked to prepare tableaux of community members in different social activities that the town offered.

The historical society meeting proved to be a big success. What I felt was even more successful was Susan's use of teacher-in-role, something which I was quick to tell her. Although she still had some misgivings, she too felt that the drama had gone well and was particularly impressed not only by the detailed accounts which the students had prepared but by their honest delivery. The tableaux were also done with greater attention to detail and much more ease. Our reflection centred on what we both thought was an increased relaxation on the part of students who seemed now to take the drama in stride, perhaps because it was becoming part of their curriculum or because it no longer appeared threatening. Susan also spoke of her increasing confidence both in planning and implementing the work and of the learning she felt going on for herself.

Susan had decided at this point in the study that because one of her drama classes followed each of our remaining lessons, she would allow Marion, the student teacher, to handle these lessons on her own. We were able therefore to share our reflections immediately after these lessons and also to plan the ensuing ones at the same time. This arrangement was helpful to both of us as we no longer had to meet away from the school setting.

Day Ten--Fifteen

The last six days of the Rossville drama centered on the events leading from the introduction of the main tension, the discovery of a body near the outskirts of the community, to the jury deliberation on the guilt or innocence of the main suspect, a native Indian who lived there. The episodes and other activities which Susan and I prepared and introduced to the class now follow.

We first wrote a short radio newscast which introduced the main tension for the drama. Students were instructed by Susan that as community members they were to shortly hear these words which I was to read from the back of the class:

Police in Rossville discovered the body of a young man in a field on the outskirts of the town early Thursday morning. They have not revealed whether foul play was involved in the young man's death.

Students then continued in these role and discussed rumours that they had heard regarding the incident. They were reminded of the Negro suspect in To Kill A Mockingbird so that the possibility of a native suspect in their drama was suggested. Following the role play the rumours were shared out of role and were then listed on the board.

Students next became members of a police enquiry team who after their investigations were to meet with their leader. It had now been established that the principal suspect was David Stonefoot, a twenty-two-year-old native. Students in groups were given different tasks in the enquiry. These included developing a physical profile, a psychological profile, a school and employment history and a day in the life of the suspect, that day being the one which the crime was committed. At the enquiry motives for the crime were also to be introduced. A head and shoulders drawing of the suspect, sketched by a university student of mine, was placed on the board as part of the enquiry. Susan took the role of the enquiry leader and received the reports of selected members from each of the smaller groups. She also questioned each member for more detail or clarification as the reports were received.

To approach the work from a different perspective we then had students take on roles of friends or relative of the victim who were to be overhead relating their reactions. The victim was first identified and students began short improvisations with each group group being asked to continue their conversations while others listened. Each group would be heard in turn. Another episode involving community members had students discussing the case with each group becoming part of a television newscast which was covering the trial. Students in this instance could choose either to be sympathetic or hostile towards the accused.

The courtroom became the setting for the next two episodes which introduced the father of the accused and then the accused. Students were community members attending the trial whose thoughts or questions could be heard aloud. I took the role of the father and Patrick, one of the students whom Susan had previously approached, took the role of the accused.

The final episode involved the students as jury members deliberating on the evidence which had previously been summarized by them out of role. Each jury had a foreman and the debates within each was lengthy. Both found the suspect innocent. Finally students prepared newsflashes which were placed on the board and discussed before a choice was made as to the one which would be publicly aired. The drama ended at this point.

Because these sessions dealt with one subject, although with variations on it, I was curious to seem if the momentum of the drama would continue. As Susan and I observed, it did and students entered the drama with little difficulty, even with intervening days. Possibly because of the variety of episodes and the addition of some element of the drama in each, their interest was held.

Susan lead most of the sessions and aside from taking on role herself, which she still hesitated in doing, was confident and positive about the work. Nathan continued sometimes to pose a problem for her, and she told me during this time that she had spoken

to him and asked him if he was aware of his behaviour. He had said no and indicated that he was enjoying the work. I told Susan that because Nathan seemed to me as already in some role as class entertainer, that it was perhaps difficult for him to take on any other!

In our final reflections on these sessions, the question of evaluation arose and Susan decided that she would include one question on her final examination which would ask students to relate events of the drama to the novel. Earlier in the semester she had considered giving a participation mark to students but had changed her mind as the work progressed. We did discuss other possibilities for evaluation which might have been included such as written assignments and students' sustaining of role. Another point of reflection concerned the use of time throughout the study where complete periods were used for the drama activities. In other circumstances drama could be used for shorter periods of time and could be introduced when the teacher felt they might be most beneficial to the class.

The Students Speak-- a Written Response

In the following week after the last drama session, I returned to the class to thank the students for their participation and to have them answer four questions which Susan and I prepared. During the interim students had also agreed to choose four of their classmates who would speak for the whole group on their experiences.

Following are the four questions and a summary of student responses:

- I. a) What did you think drama in the English classroom would be like?
- b) Were you surprised, disappointed, comfortable, etc?

a) Several students' answers indicated that they were not sure of what to expect, with some saying they thought the work would be fun and exciting. Others mentioned that English had not included drama before in their experience and they thought they would be working with a script or giving some kind of performance. One student thought the work

would be dumb and that some part of a story or novel would be acted out. A few of the answers suggested that the students had taken drama in school already and therefore really looked forward to it in the English class. In one of these responses, the student remarked that it was new and different and not as easy as expected. Other students said that it gave them a chance to get out of their desks, and that they particularly liked working in role. Two students said it was a waste of time!

b) Some students replied at how smoothly it had gone and their surprise at this fact. Several mentioned that the stories and personalities of character came to have more meaning and were easier to understand. One student mentioned not liking having to "show" others any of the work while others mentioned feeling comfortable with their classmates. Another mentioned that the work drew them closer to acting. Some students expressed their anticipation for what was to come next. They liked the surprise that each episode provided. That drama brought excitement and fun into the English class was noted by several students.

2. Briefly describe any parts of the work you particularly liked.

In answering this question, some students voiced a preference for role playing and they used words like, "I liked the conversation ones", "when we decided what the character would be like", "when we started up the case" and "when we were the jury". Some students mentioned the drawing, "making the town", and writing "when we made up family histories" and several mentioned that they really enjoyed tableaux work. A few mentioned when "Mr. Ross participated"!

3. Which of the activities did you find most difficult or uncomfortable?

One student mentioned not always being sure of the point of the activities. Several mentioned role-playing. "I would be lost for words." "I didn't have enough background on the character". "You run out of things to say" "It's difficult if your group won't cooperate." Some students replied that all the activities were "good" and that they didn't

find them difficult. One student mentioned "the picture ones", meaning I think, the tableaux.

4. Other comments you would like to make.

One student mentioned that it was "nice meeting you" and another said "I like your leather jacket! Still another said, "You made the class interesting". Others mentioned again that it helped "in understanding characters". "I'd do it again". Several mentioned that drama "should be used more often in English classes". One student remarked, "I wasn't always sure of what the drama activities had to do with". Others said it was a "great learning experience" and a "success". Some mentioned that they thought the classes needed more time. Again two students remarked that they had received little benefit from the work. "I wasn't so thrilled" and a "waste of time" were these students' words.

The Students

Speak-- A Taped Interview

The

transcription of the taped interview which follows took place in the drama room in the school. Students chose their own anonymous names and they became Derrick, Mack, Renata and Samantha. This interview was "planned but unstructured" (Kemmis and McTaggart, 1982: 102)). Following one or two questions from the interviewer, respondents were free to talk about what they wanted. Probing questions were also raised by the interviewer.

Me: Anybody can start at any point. I'll just remind you to think back from the beginning of the work to the Rossville drama. So anything you can remember. I want you to talk about what it was like for you --when one's finished, another can start. Don't talk in chorus, that's all!

Mack: I thought "The Doll House". That was really neat when we got to question you-- about what you said in the letter.

Renata: That must have been hard.

Me: You mean when I was Willie Brent.

Renata: Yeah.

Samantha: That was really interesting. I liked that.

Mack: That was really great--when we did that-- "The Doll's House" things--I found that I had a little better understanding of what the story was about-- how we got into it.

Derrick: Definitely. When we went into depth like that it brought the meaning out-- and you understand it a lot better. I thought it was fun.

Samantha: Yeah. Cause I didn't understand the ending of The "Doll's House" --and what that letter might have meant--when you did the drama thing--when we questioned you--it became clear. I remembered it from then on.

Renata: Like when we interviewed Patrick when he was the accused. That must have been hard for him. I'm glad I wasn't the one up there.

Me: Mrs. Thornton(Susan) had asked him before. He didn't have to. I wouldn't ask somebody to do that if they weren't willing--or able. What's important is to listen carefully to the questions and answer as you think that person would.

Mack: Back to "The Doll's House". When she (the author) mentioned that letter thing I found that when we started talking about it that we could think whatever we wanted.

Derrick: Expand on it.

Mack: Yeah. expand. exactly. We could say that maybe they were lovers. He was going to admit to it. Or maybe she was doing something illegal. And he was going to frame her.

Me. It was a mystery, wasn't it.

Mack: It was so many possibilities--what that letter could have been about.

Derrick: After we went into it like that, it made sense to me. Before that, I didn't know why the letter was there.

Me: What about the Rossville drama? It was somewhat similar to the novel you were

reading, but I'm not asking you so much about a comparison as about the things we did themselves?

Derrick: I didn't like the jury part. I thought that didn't go over too good. I liked everything else except the jury part.

Me: Why?

Derrick: There wasn't enough information for us.

Me: And too big a group?

Derrick: Yeah. Definitely too big of a group. There were too many conflicts and it just didn't go over.

Samantha: I can agree with what he says cause I was the only person who said he was guilty in one group--and if I had heard what had gone on in the trial instead of just interrogating Patrick I would probably have swayed to not guilty. We didn't have enough information.

Renata: If we had time, the trial would have gone over really good I think in the class.

Mack: I liked the jury. I liked arguing my point.

Renata: I liked that too.

Mack: I have to say I like to be right and I hate to be wrong.

Me: I can't remember if you were in the forums--like the enquiry team who worked with Mrs. Thornton. What did you think of those and when Mrs. Thornton took on a role?

Mack: They were good.

Derrick: I liked them. I was in all of them.

Mack: I liked when we had to write up the family's history. That was great--coming up with our own ideas of what this family was --and actually reading it--and presenting it to the community.

Samantha: Actually creating the characters.

Mack: Yeah. You got to be that person.

Renata: Yeah. Fantasize.

Derrick: I wish that would have gone on for more than the day we got to present it--it was good.

Me: More into the background of the families?

Derrick: And to actually be the families because we didn't really carry on with them--they stopped there.

Mack: I also liked the police things. Those were neat --when we had to come up with the evidence.

Me: How did you feel about the rest of the class when the activities were going on? Did you feel that people were into things?

Samantha: I felt that--like--some people were, but

Derrick: For everyone that was there, there was someone that wasn't.

Renata: That's why I didn't really like role play--because I wanted to get into it--I like drama--but it was hard if your group doesn't act the way it should--if they didn't take it seriously.

Me: Do you think that's because some people are just more self-conscious?

Derrick: Yeah. I think they're embarrassed. Afraid of what people are going to think.

Mack: You've got like--Nathan. The guy--I have to say--he's a little immature. And when he and John get together they just care about making a joke--making something funny and when that starts happening it's hard to keep control.

Renata: Even the pictures--the tableaux were hard if people that were in your group didn't participate as much as you wanted--I felt--I didn't want to say, well you do this and you do that--I didn't want to do that so I neglected to do as much as I could have.

Derrick: I feel that if everyone had gone into it together and started feeling it, we could have done some excellent stuff.

Me: Do you think it might have been easier if you had been asked to be people of your

own age, for example, in the Rossville drama? The issue in the drama might have been different then. Dealing with a teenage runaway or teen prostitution.

Samantha: I think it probably would have been because then we could relate to it on a more personal level.

Derrick: But then it might have been kind of boring--cause we see that everyday--deal with it every day--doing this is something like--what was it--the fifties, the sixties--it was interesting cause we'd never done it before.

Mack: On the improv team we do a lot of stuff as adults--and that is tough--cause you can never know what's going through an adult's mind--being a teenager is easier because we know what it feels like--and it's much easier.

Me: We spent a good deal of time on this kind of work in your English class. Do you think it belongs there?

Samantha: It helps clear up the stories more--it helps a student understand.

Mack: Also the student doesn't just read the story and answer fifteen questions.

Renata: That's very tedious.

Derrick: For me, it made me want to come to English class--you knew it would be fun--there would be some new activity everyday.

Renata: Yeah. Something new everyday.

Samantha: And to release the tension and just let it all go.

Mack: Mike--like he's in another English class--I tell him we get drama--it's excellent--I tell him, "You have to do grammar. Ha ha!"

Renata: I think you'll find in every class you'll find students that don't want to do it--just like in our class--so I don't know.

Mack: But in every class there's always somebody who is complaining or crying--no matter what you do.

Derrick: I was surprised by a lot of people though--like John--I'd never known him until this year and he kind of gives the image that he's into sports and he

wouldn't care about this. He acted really immature in some parts.

Me: Yes, but he also took all the family histories home and put them through his computer. So he cared about some things.

Students: Right.

Mack: He's so unpredictable.

Derrick: I was surprised by lots of people, their actions and feelings towards this.

Renata: He's capable of so much.

Derrick: If he'd be serious.

Renata: I think that if we'd have done it--I know we didn't have time-but if we had done it say Monday, Wednesday, or just Mondays, the class would have gotten used to each other--acting and role play and all that other stuff.

Samantha: And then they would have been comfortable --

Derrick: I liked the role play better than the tableaux.

Samantha: I loved the tableaux.

Derrick: I like being active rather than just standing still.

Mack: When we got to do that bar scene --that was excellent--cause you got the feeling of the town--it was kind of like role play because you had to know what the person that you were going to be was feeling-

Samantha: I liked guessing what the tableaux were about. Guessing and trying to feel what they're feeling.

Derrick: I thought everything was fun except for the jury.

Renata: But then you see you have to have all those activities because everybody like something different.

Mack: I think if we'd have had more time--the whole drama would have been a little better--just because we could have got more into it I think.

Derrick: Yeah. Also sometimes it was early in the morning --everyone's dead.

Samantha: I remember that in Grade Eight we acted out a trial. We had a lawyer and a

judge-

All : That would have been great.

Renata: And then everybody could have played a role.

Me: Tell me a little about your experiences in other English classes.

Mack: Grammar!

Samantha: For the last two years I found English classes tedious, boring, and not really getting into the material. Read this story. Do the questions. And that's it.

Renata: And there's a vocab test the next day.

Mack: I'd never been in Mrs. Thornton's English class before--and I still find--even if we're not doing drama, she makes things interesting. She adds that little "umph" that makes you want to go to class.

Me: Like the research you have been doing on the native question.

Renata: I've always liked English, except the grammar.

Derrick: Mrs. Thornton is a more relaxed teacher.

Me: It seems to me that Mrs. Thornton refuses to tell you what things mean, when you read. Your interpretation matters. Am I right?

Derrick: She's never directly told us. She makes us tell her. Then she comes back at us.

Mack: I think she likes drama. I know she does. Just the way she acts.

Me: I think she likes English too.

Mack: I wouldn't doubt it.

Samantha: She's probably the best teacher I've had in two years.

Renata: I hope--it-- drama comes into the schools. We're doing it in history right now.

Derrick: It makes it come alive.

A Reflection

What I found engaging in the students' words was their honesty and general enthusiasm for the work we had done. Whether they could articulate that the drama had been a way of responding to literature or not, they indicated that they had made meaning

from it and that it had enhanced their involvement. They noted resistance as well and indicated indirectly the need for reflection so that the reasons for that resistance might have become public. I believe that the work might have also had more effect for all the students if the rules of drama had been more precisely underlined throughout the enquiry.

A tendency to equate the drama work in the English classroom with that of other drama classes also appeared. Of the four students in this interview, two were enrolled in such classes where obviously showing the work was common. Again, I think the class needed to know one more than one occasion that the work in the English classroom was not concerned with performance skills.

A desire for some ownership in the drama work became evident when students spoke of the jury episodes. With more time than we had at our disposal and with Susan's growing confidence, the effects of such choices would have proved telling. Still, for the Rossville drama, it was the consequences of the jury decision upon the community which were more important than the business of the jury itself.

Student comments on previous experiences in English classrooms, although not sought, were also of interest for they suggested that their level of engagement was often low as were the opportunities to involve themselves with one another in talk. The resistance to drama for some students could be caused by a tradition which either encouraged or allowed them to remain silent.

The Voice of Susan

Before the first interview with Susan I had given our dialogue journal, with her permission, to a colleague at the university who had both read and responded to it. Craig (1984) notes that this approach "provides a depth of validity for this documentation (40). My colleague responded in the form of questions which she inserted throughout the document. Therefore in preparing for the interview with Susan, I used some of the questions which had been noted or revised them to accommodate those which I had prepared. This first interview was very structured. (Kemmis and McTaggart, 1982: 102)

Me: In our journal, you mentioned in an early entry that you were already fond of the class in which the research took place. What did you mean by fondness?

Susan: I guess that generally I liked the way students reacted to things I initiated in the classroom. I felt that I had a good interchange of ideas happening with them. The atmosphere in the classroom was really comfortable. I thought that I could be fairly relaxed with the students and that they were also relaxed with me. I liked their energy. I liked their willingness to try new things. They were fun to teach.

M: You mentioned to me that even prior to my arrival in the classroom that you wanted your English class to be different. Why?

S: When had that started? I guess some it came out of the curriculum work we've been doing in the system about CELS (Common Essential Learnings) and how to incorporate those in our classrooms and also from teaching drama where I saw so much learning happen in different ways than had been happening in my other classes. Also I had been experimenting with some new techniques which were more student-centered, that came out of the new Arts Education curriculum, particularly those dealing with the area of response to art, to plays and that kind of thing. I felt I could use that kind of approach with poetry and that's where I started with those students.

M: Did you find that created some problems for you?

S: Well, it did because the students had a lot more of a voice in the classroom and I encouraged them to express their ideas and to let them know that there weren't right or wrong ideas when we were looking at poetry, for example. Some of them had difficulty testing boundaries a little bit--in terms of what did that mean. Did that mean they could say anything they wanted in the classroom? Did that mean that some of them were better than others if they spoke more and volunteered more in the class? I actually got into a situation that I found fairly stressful for a little while

with some of the students in that class.

M: You mentioned fairly early in the study that having another body in the classroom was at times a support but also stressful. You said that you were conscious of being watched. Did that feeling go away?

S: Yes, it did by the end. I would say that my concern about you being the classroom decreased as the project went on and as I gained confidence in working with those kinds of strategies with the students.

M: Of course, you also had Marion watching you as well.

S: Yes, Marion was there. Also I felt, even though I kept pushing it to the back of my mind-- not an obligation but a concern that things would work out well for you-- for your study.

M: Time also seemed problematic, that is, time to prepare, to share our observations, etc.

S: It became a lot easier for me when we could meet right after class and do our planning for the next session then. It took some of the pressure off. There were times when I wondered if I was neglecting my responsibility as a cooperating teacher so that I could work with you. I also felt pressure in terms of time because I had course content that I felt I had to cover. I didn't want to water down other things because we were doing the work with drama. That's what caused me to add the research project. Because you were coming two days a week that left me three other days to do a whole of other things and I often felt really rushed. I think students felt that way too by the end of the term.

M: The time factor was somehow involved within the study. You might now do drama again in an English classroom where you wouldn't feel that you needed to take two days. You might do fifteen minutes in a class, for example, if the drama strategy seemed to you to belong there. Perhaps the study imposed a time requirement or we allowed that to happen.

S: I think that did happen. I can see in the future that I might do a class now and then

or part of a class, or even a series of activities over a week's span and then relax. I wouldn't use a time frame of two days a week.

M: In the work we did with To Kill A Mockingbird where we worked though analogy, did you think what we did was valid? I mean as a way of having students respond to the novel.

S: Yes, I think it was. Some of the activities had more meaning for students than others and had more connection to the issues that we were discussing from the novel. I think a whole lot other things happened too.

M: Talk about those.

S: I'm actually even more impressed by the kind of language work that can be done within drama. Communication skills, discussion skills, skill in using language itself. For example when were creating a headline in one session, they spent a lot of time debating how the headline should read. We were also doing a lot of work with denotation and connotation of words and with how newspaper coverage can manipulate language that I don't think can be done as effectively any other way. It was almost as though students were doing things they didn't know they were doing. I think of the jury discussions when again they were discussing and debating whether the defendant was guilty or not. It reminded me of the way small children learn things when you watch them playing. I had a very strong sense there was a lot of that going on in the drama activities. I'm coming to believe more and more that it's those kinds of situations which result in the best learning.

M: When the learning doesn't appear so ponderous?

S: Right. And enforced. Sort of today you're going to learn this and this is how you're going to learn it. But rather that I guess it's almost teacher as a manipulator in a way! (Susan laughs here.)

M: What I noticed often was how the class as a group struggled to be clear--both in their talk and in anything that involved written language.

S: Yes, and it's hard to teach kids to do those kinds of things when for example you're trying to teach writing skills. To have it come from them was to me just remarkable.

M: Do you think the drama affected the social climate in the classroom? Students appeared to work easily with one another from the start, so I'm not sure if the drama work made any difference.

S: It's hard to measure that. I do know that some of the strategies I've been using with the students--forming groups and that kind of thing were strategies that I learned from teaching drama. Separating students from their particular friends, mixing them up with other students in a class and therefore allowing them to get to know other students better to create a more supportive environment in which to work. I was already working with those kinds of things. I think the drama work just enhanced what had already begun.

M: I know you had some knowledge of group drama before this study began, but looking back what was your main preoccupation as it began?

S: Well, I was already worried about working in role. And my understanding of group drama was that I would have to do a lot of that. I was surprised actually as we generated activities that there were a lot of things that I hadn't considered, such as writing in role, for example, the art work, the profiles, etc. These things were easier for me to coordinate and I didn't feel threatened or that I was threatening the students in those activities. I still think the hardest thing for myself and students was role.

M: It was interesting to me that when you suddenly did take on role, as head of the enquiry team, for example, that you did so without any problem. It seemed very natural.

S: I'm not so sure I felt so confident on the inside as I might have appeared on the outside, although that kind of role (the authority figure) is the easiest for me because I can still play teacher. I guess that's a role I play anyway. I can't say I was ever

really comfortable but maybe that time will come.

M: There are other ways in which you could initiate the work, for example, by side-coaching.

S: Yes. And also some of the students, in this class anyway are much better at working in role than I am--I think when Patrick assumed the role of the defendant in the trial, he was very believable. He certainly did it a lot better than I could have. I can see myself as teacher drawing a lot on kids who are good at that kind of thing--and find it easy.

M: I think there are levels of difficulty here for students. Some find it a problem to speak to one another as themselves and in some classrooms they are not encouraged to do that very much! Then we get to the level of trying to talk as though we are someone else. Sometimes it is then a question of the appropriateness of the role itself. With these students I sometimes felt that they didn't have enough knowledge of the stories themselves. I think you made a good suggestion when you mentioned our demonstrating role playing together for the class.

S: I think students had some misconceptions about role and seeing role playing by others might have helped but I still think they thought of it as acting. I remember reading one of the response sheets from the students and one of them said what a good actor you were. And really, you were only role playing. I think there is a stigma about acting and what acting involves. I know the kinds of feelings I have. I'm not comfortable with it. I can't let myself go, which is what I think you have to do.

M: Yet you're very much at ease with the class.

S: Yes, but that's me. I'm a much better teacher doing that than when I tried to be other than I am!

M: If a course was offered in a university setting for teachers, what would you say would be especially important? For example, do you think that teachers would need

some experience of going through a group drama themselves?

S: Definitely. The course would have to be first and foremost an involvement one-- possibly from both sides of the spectrum, that is, in being participant and in leading others at least for some of the time. You can learn some things about this kind of work through discussion but it does not give you the sense of what the work is until you do it--the way it happened in our study. Being part of the work, doing it, helped me to understand it.

M: When I looked over what we did, I thought we might have given students more choices within the structures that were provided. They might have had more opportunities to indicate the direction of the work. Did you feel that?

S: Yes, I did. I think another time I would allow the students more ownership. I think they sometimes had a sense that we imposed things on them.

M: I think too that they might have remained as adolescents in the Rossville drama. Their own concerns in real life might have helped them to connect to the drama more easily.

S: I think that was an oversight. In their research presentations they often focussed on young people of their own age, their attitudes and experiences. I was reminded of how important it is to keep things as close to the experience of the students as possible. I think you're definitely right there.

M: I'm going to one specific strategy we used --tableaux. You mentioned to me in the journal now that they've done tableaux, what do we do with them. There are a variety of ways of working with the tableaux and I felt that this strategy itself needed more clarification.

S: Tableaux in particular was one area where I still feel there's a lot of possibility in terms of what can be done. I'm not sure we explored that again partly because of time. I think the students also had a little bit of difficulty at the beginning. I think there was a problem in direction giving the first time we worked with it.

M: So there were two things going on--trying to pick up signals from one another and also giving students directions.

S: I'm not sure I'd introduce tableaux as such an early activity. I think I'd leave it until later.

M: It does involve them in looking at one another.

S: Yes. And it's very similar to role play even though they don't have to say anything. They still have to assume a role --to be on display.

M: Presentation.

S: Yes. I think it's a really useful tool but I think the students could be eased in by using some other activities which are closer to what they've done before. Things like writing in role or discussion where they have to come up with suggestions as a group. I like the idea of letting one representative from a group play a role like we did when we had the little meetings of the investigative team where it let some of the others off the hook. They still felt some ownership in what was happening and when we did it the second time they weren't all the same kids who said they wanted to play the role; and I thought, 'you know when the pressure is off, people are sometimes more responsive'. When they feel pressured that they have to do something, you get a different response. It's like putting up defenses.

M: What about students like Nathan? Sometimes when I was watching, I'd think please let it work today because there was a tendency to pull things apart from him. How were you feeling about that? How would you deal with that kind of student another time?

S: Well, you're always going to have students like that and I haven't totally figured out how to deal with that student although the better you get to know these kids the better you get to know how to deal with them too. I would really recommend that teachers who want to use these kinds of activities get to know the students first so I think that I would emphasize our desire to create real situations earlier than I did. I

think we both assumed that students understood that right from the start and I'm not sure they did. I also think that you have to walk a fine line between discouraging that kind of activity and totally squelching a kid like that who has got a lot to offer. I think we did as well with that student as we could have given the circumstances. I spoke to him eventually and he claimed he didn't know he was doing that.

M: He was already playing a role in class.

S: Yes, you see that's the role he plays. He does that all the time anyway and perhaps he doesn't know that he plays that role. Maybe another time I'd give him some roles that would allow him some attention in a more positive way because I have found that he seems to respond to that kind of thing.

M: Interesting when he was the head (foreman) of the jury.

S: It was. I think there's way of manipulating kids like that so that you can draw them in more positively.

M: It's a challenge though. Not to blow your cool. Because he's testing a lot.

S: Yes. So you have to be very patient with kids like that. Give them positive reinforcement when they do things that are believable which contribute to the drama.

M: It was interesting that when the students spoke to me about their work they referred to Nathan and said, "He could be really good at this if he threw himself into it."

S: And I'm sure he could. And a lot of times the students who are doing that kind of thing are students who have very strong ability and I don't know how they get to that point.

Following the transcription of this this first taped interview, I gave a copy to Susan so that she might add to or clarify any of the material if she felt the need to do so.

As I read through this transcript I made a list of questions which were to be the basis of a second interview which follows. This interview was structured in that "the interviewer has worked out a series of questions and controls the conversation along those lines" (Kemmis and McTaggart, 1982: 102). The first question which I asked was very general and it invited Susan to talk about our work together in any ways which had not been covered by the questions in the initial interview. She was hesitant at this point so I continued with my questions.

Me: A question I wrote down had to do with collaboration. We were involved in this study together but the participation was not exactly equal in terms of the expertise brought to the drama itself and in other areas as well. For example you knew the students better than I did. If you had the opportunity to do this kind of study again, would you?

S: Yes, I would. Because it was really helpful when we were doing the planning. I didn't feel in the beginning anyway that I could just go ahead and plan things. Towards the end I began to have ideas and once things got rolling it was really interesting to me the kind of ideas you came up with and the kinds of suggestions you made about the way things were going in the class and what might work better-- and so the opportunity to have someone there as a guide-- you can't replace that.

M: But along with that of course went something we talked about before and that is the sense you had of being watched.

S: Yes.

M: There's a kind of tension there.

S: Well, there is. There's no doubt about that. And I always knew if it was the day you were coming because there was more tension about the day. I think it was because it made the class something more than just a class because it was part of your study and because I was a little nervous about the work especially in the beginning stages. As

we went along I became less apprehensive about working with the drama in the classroom and less conscious of the extra pair of eyes there. And you have to realize too that I was doing this kind of work cold. I'd never tried this kind of drama before and not in an English classroom.

M: In a drama class you know the students are there with a different kind of expectation and for different reasons than existed in the English classroom.

S: That's right. There was a cross-section. So even if I'd been doing those things without you, I would have been nervous because I wasn't that comfortable working with the strategies because I didn't know how the kids would receive them. With some of those things it might take two or three times before I feel totally comfortable with what I'm doing. So the tension was there anyway without you. The fact that it was part of your study added a little bit more because I wanted to be able to do a good job for you as much as I wanted to be able to do it for me and the students. And the fact that Marion was there just intensified the whole thing too. I don't want to blow it out of proportion because I wasn't a nervous wreck but I was always glad when that period was over. (Laughs) because then I could just get on with my day.

M: Because there was almost an element of the performer.

S: Yes. Sometimes I felt like a guinea pig.

M: I think I would too.

S: You often told me this study is about you and this has to do with your experience. I'm not sure I realized when we started that I was going to be so much the focus of the study. I thought that the kids would be.

M: Fair enough. Because that's something that never occurred to me to further clarify. In line with that, would it have been helpful, reduced the tension, even for your own knowledge and understanding if I'd done more on my own.

S: If you'd done more on your own, it would have been less stressful for me but I'm not

sure that I would have learned as much as actually doing it myself. And there was a point during the whole process--I can't tell you when it was--but there was a point where I just decided I had to carry on with these kids as I normally would and I had to forget about what you might want or expect or what your opinion might be of the way in which I worked with the kids--and I think that was point where I started to relax.

M: What if the study were to be extended, what would you say you would want to know more about even if you were continuing on your own?

S: I think I'd like to know more about the various strategies that could be used because I have a catalogue of things we did and some ideas about how we might have taken some of the things we did and expanded them. There are other strategies I might not even think of on my own.

M: The planning?

S: Yes.

M: And the structuring?

S: If this is what I would like the students to get out of this piece of literature what would be the strategy to use to help them do that. I don't know if this will be part of your study or not, but I think there's the point where I take the initiative to plan something on my own and work through it in the classroom.

M: Will you do that?

S: Certainly I will. I expect I'll do that with those students before this year is over. I will be teaching Macbeth before the year is over and if I can't think of something to do with that there's something wrong.

M: There also may be--we talked about this already--a little more flexibility in asking them what might we do, what might the drama be about.

S: Yes, that's true.

M: That wasn't there before because there was a certain consciousness that I have to

know what I'm doing before I could really have the ease or the security to know what to do with what they might say.

S: And they could certainly come up with ideas, having worked with this kind of drama now. Also another year when I use some drama in the English classroom I'm not sure I'll tell the students that's what I'm doing. I think the students sensed they were on display as well. They were very conscious of when you were going to be there.

M: Central to this study is the possibility of using drama as a kind of response to literature. There's a wide variety of ways we can interpret the word response-- because actually the moment a student is reading a text on his or her own some kind of response is occurring, but it seems to me that drama can also be a way of taking those individual responses that are sometimes private and bringing them out in a public way.

S: And sharing them.

M: So I guess I'm thinking of drama as response to literature in that sense and rather than let's say answering questions or having a discussion or all those other things that are done before, after, or during the study of literature. Would you see this as possibility? Drama as a kind of response?

S: Oh, certainly. Very definitely. I don't know what more I can say about that. It certainly is a response --it's a way of taking what they read and...

M: Finding another form for it?

S: Yes. Finding another way of expressing the ideas that come out of what they're reading. I mean responding to it, having some kind of reaction to what they've read. It's certainly another way that they can do that.

M: Another way of engagement.

S: Yes. Another way of catching their interest because they have fun doing those things. They don't know that they're responding, but they're learning.

M: Early in the journal I asked you something about what you thought the teaching of

English was for and you gave me quite a long response at that time. You said that you hoped that through literature students might somehow get in touch with areas of their lives or widen their perspectives on what it is to be another human being in the world. Do you think there's a similarity in drama? What specifically do you think kids might be learning in drama that they might also be learning through a literary text?

S: In a drama class they're learning a lot about themselves, getting along with other people, about the kinds of problems that can arise when you're working with other people and about how to solve those.

M: Learning about others, period?

S: Yes. Definitely learning about others. And they're learning about issues in drama too. They're learning about how people communicate with each other both inside and outside the drama activities and certainly literature is about those kinds of things too.

M: When I look back over the drama work we did it seemed to me there was lot of time spent in creating context--getting ready to do the drama. There was more time spent in that aspect of the work than in being in the drama. Would you agree with that?

S: Yes.

C: I think there was a necessity for that too, particularly for you and for the students. Am I right?

S: Yes. And I think we all felt more comfortable in those activities than when we were working inside the drama--at least early on. I think both the students and I felt more comfortable working within the drama as we went along. As they relaxed a bit more and became used to you being there and realized that the activities weren't really that threatening--because I think some of them were feeling a little frightened at first about what might be expected of them--they were willing to give

it a try. As long as they weren't asked to take too many risks in the beginning whereas towards the end I think they were more willing. And with another class I would take the time getting ready for the drama. I would do that again. I think that's valuable too. When you look at the Rossville story the time spent establishing the community was important time because they all felt they belonged in that community later on.

M: So it made "in the drama" more accessible?

S: And more believable.

M: When I asked that question I didn't mean right or wrong but I've found in other classes that it's really important to make the context quite concrete so that they have the sense that this is a reality.

S: Yes, you're building a reality.

M: Here's something I wondered too because we spoke about the difficulty of role playing. I wondered if I had engaged in role playing with the students when they were in smaller groups. I remember having done that in the shorter study I undertook with Hilary. What would you have thought of that because I'm not sure how the kids would have reacted--whether that would have helped them or not.

S: I certainly don't think it would have hindered what we were doing. It's hard to know if it would have helped or not. I think, for me, it would have been someone else helping to make that situation believable and sometimes the students and I were struggling with that. I'm sure it wouldn't have hindered or detracted.

M: The whole question of role is intriguing. I still often think about that and about having made some assumptions about it at the beginning. I didn't see it as challenging as it became. If I was to do a study like this again, what other ways might we approach it? You know, where we role played in front of the students or of demonstrating that it is attitude and not character.

S: Students work more comfortably with role in a drama class than in an English class

and that has to do with the kind of student that you get. You get students that have an interest in drama and an understanding that they're going to be doing some acting or role playing. I'm not sure why it's difficult. But maybe it's that as human beings we tend to avoid things that make us feel a little uncomfortable and if the situation allows we back out.

M: Or we are afraid of appearing foolish? Maybe, like Nathan, they are already wearing a mask that's hard for them to let down.

S: Well, they're adolescents. I wonder if younger students would have the same difficulty. I'm thinking of my daughter. I suspect that she might not feel so threatened but give her two or three years. It may have something to do with adolescents, but then there's my own reluctance about role too.

M: This is something I wanted to talk a little more about because at one point you said -- you used the words "a stigma about acting". You said you felt an inability to let go of yourself. So this has something to do with your own comfort level as a teacher and as a person.

S: Some people are more conscious of themselves and I would say that I'm fairly self-conscious most of the time. I would suspect that I don't appear that way because I take a lot of risks. I try a lot of things. I go into situations that are a little bit uncomfortable and I just deal with them. It's just a consciousness of myself. It's like having someone on the outside watching all the time. I know that not everybody's like that.

M: I think a lot of people are. Even though they may not be able to articulate that. Particularly in something where we become public. I may not feel comfortable so I may also feel I'm not very good at this.

S: Well, I don't think I'm very good at role playing. I think I have a lot of skills as a teacher but I'm not good at role playing or at acting.

M: You also said that sometimes kids would be better than you. I certainly have had

drama classes where they were better at improvisation than I was. I have to say when I watched you when you took on a role that it was skillful.

S: Well, I don't know. Where that insecurity comes from is difficult to say.

M: And it's not enough for somebody to say you're quite skillful. It's still how you're going to feel in the end that matters.

S: I think a lot of it comes with practice too.

M: And a lot of it comes with saying this role is only attitude. I don't have to give a great acting performance. I simply have to believe, for example, as representative of someone else and I don't have answers. I like that role a lot, of the one who does not know.

S: You know what part of the problem is too--in terms of taking a role on with the students is that I may take the role and I may decide I'm really going to believe in this role. But, if the students don't believe it, it makes it more difficult because they're still responding to me as the teacher when really I want to be --let's say--a chief of police or whatever. I have to work even harder to get them to believe and I think the demands on the teacher in that situation are quite strenuous. I think it's hard to do that because you have to do it for yourself but you also have to pull them in. And it isn't enough to say just go with me on this because some of them will but will but not all of them will. They already have ways of dealing with the teacher too. Maybe the key is that whereas in a drama class you're always dealing with different realities, in an academic class it remains more or less the same from day to day. If you suddenly come in one day and say we're going to change the reality it's not that easy. I hadn't thought of that before but maybe that's part of the problem.

M: When you think of the students in that English class and consider how few had done this kind of work before, and if you were watching specific kids, some of them probably made enormous leaps in what they were able to do.

S: Some of them did. I know some of the kids who took on the roles of investigators and

they were kids who never had done that in the beginning. So there was definitely progress. I think that given a longer period of time they would have progressed even more too. The trust level between teacher and students and between students themselves will increase over time. That time is a factor too in terms of the environment.

M: I didn't feel I could ask you to read more kinds of things that dealt with the theoretical side of the work. There wasn't really time to step aside and say what is the theory for this kind of work.

S: It would have been helpful for me to read or discuss the theory. I knew a bit of it anyway but realistically there wasn't time.

M: Do you think that using drama in the English classroom has changed your way of looking at the teaching of English?

S: I think that my ideas about the teaching of English have been undergoing some changes already and working with drama has reinforced some the things I already knew. I feel I have some other strategies now along with others I've been trying so I think that the work has reinforced and expanded some of the things I had already started. Does that make sense?

M: Yes, it does. And if I can refer again to our journal, you wanted the students to have more sense of ownership.

S: I did. I wanted them to be more actively involved in their learning. I wanted them to care, to be involved. I wanted a more student-centered classroom and it's a circle in a way because I can say that the drama activities added to what I was already doing. I'm not sure I would be doing what I'm doing if I hadn't been teaching drama in the first place. That's where I learned of other ways to work with students. I really learned other ways of structuring classroom experiences. I also learned how much students could learn and have fun at the same time and how important it was for students to be active and not passive learners.

M: What about for other teachers that you would know? What do you think they would say if you talked about this or it was brought up? Would they say we don't have time in the curriculum? How would they perceive of this kind of work?

S: I think that some teachers would be interested and would like to try it themselves. I think there are other teachers who would see it as frivolous or threatening and would never try it.

M: Do you think in the dramas that we allowed enough time for reflection?

S: I think we needed to give more time for this. Another time I would include more time for this and also more time for written reflection.

M: Perhaps reflecting on the role play might have been one possibility. Asking students, for example, "What was it like for you to be such and such? How did that person appear to you that you were trying to be? "

S: It would probably have been helpful for them and me to find out what they were feeling about the work they were doing.

I do not provide a reflection on these interviews with Susan at this point for they become a major source of themes in the following movement and also inform the conclusions of the last movement. Rather, I conclude this movement with some support for the validity of the enquiry.

Validity of the Enquiry

In proposing the validity of this collaborative enquiry, I first refer to Polkinghorne (1988) who defines validity as meaning "well-grounded and supportable" (175). Although he is referring to narrative research, his discussion is applicable to this action research enquiry which has a strong narrative element. Thus the research "does not produce conclusions of certainty; it produces likelihood" (175). It emphasizes the "linguistic reality of human existence" (176) and does not claim exact correspondence with actuality. Its conclusions finally remain "open-ended" (176).

Reason (1988), in defending collaborative studies as valid, suggests that it is necessary "to counter the charge that our work is mere subjectivism" (228). Collaborative knowing, if it is systematically self-reflective and collaborative, he argues, is more sound than that which proceeds from so-called objectivity.

Finally, what is important is that human enquiry is a process of human experience and human judgment. There are no procedures that will guarantee valid knowing, or accuracy, or truth. There are simply human beings in a certain place and time, working away more or less honestly, more or less systematically, more or less collaboratively, more or less self-awarely to seize the opportunities of their lives, solve the problems which beset them, and to understand the things that intrigue them. It is on the basis of this that they should be judged. (231)

THE FOURTH MOVEMENT: THE RESONANCE OF THEMES AND VARIATIONS

The Source of Themes

The major themes with their variations which are to be discussed in this chapter emerged from four sources in the study: the daily field notes which I took, the dialogue journal which Susan and I shared, three formal transcribed taped interviews which took place at the completion of the classroom work, and my own personal journal. Theme here refers to what Van Manen (1990) calls "the experience of focus, of meaning, of point" (87). Arriving at Themes

In order to identify those major themes which emerged from the field notes, the personal journal, the dialogue journal and the interview transcripts, I used what Glaser and Strauss (1967) and Lincoln and Guba (1985) refer to as constant comparison. I first read and reread the written documents and constructed theoretical memos (Connolly and Clandinin, 1988) which were notes made on recurrent ideas or patterns. These memos were coded and categorized. When categories were saturated, some were subsumed under others. As major themes appeared, I rechecked them against the original sources.

First Theme: The Emergence of Vulnerability

Because of the nature of this research study where Susan was implementing a methodology relatively new to her and in the presence of both her students and an outside observer/participant, vulnerability might almost have been projected as intrinsic to her experience. All teachers, I suspect, have known moments of vulnerability and in circumstances far more secure than Susan's. Goodson(1990) suggests that it is endemic to the profession:

We must, I think, constantly remind ourselves how deeply uncertain and anxious most of us are about our work as teachers whether in classrooms or in (far less contested) lecture halls. These are often the arenas of greatest anxiety and insecurity-as well as, occasionally, achievement (p.141)

One of the main concerns within the research for Susan was the practice of specific strategies constituting group drama which she was using for the first time. Therefore she did not have the security of previous experience to support her. Also group drama carries its own vulnerability, for in attempting to create and maintain imagined worlds which are distanced from the one in which teacher and students are normally located, its illusion is often fragile and easily subject to dissolution--or rejection. Susan was in fact to comment on this situation in the second of our interviews:

Maybe the key is that whereas in a drama class you're always dealing with different realities, in an academic class it remains more or less the same from day to day. If you suddenly come in one day and say we're going to change the reality it's not that easy.
(Interview # 2. May 16, 1992)

(i) vulnerability and relationships

Within this collaborative enquiry, the relationships of participants was in itself to create vulnerability; for despite the fact that Susan and I were looking together at the possibility of group drama as response to literature, that "looking" was grounded in quite different experiential backgrounds and in different levels of expertise in group drama itself. The collaboration therefore made different demands on each of us and the presence of the other, although essential to the research, brought its own pressures.

When I read the following words which appeared in the dialogue journal three weeks into the study, I was initially startled:

I wish I wasn't as self-conscious about being watched--both by Marion and by you. It's not that I feel inadequate. It's just that I know you're both there. (Dialogue journal, October 22, 1990).

Susan had not appeared to me as self-conscious. (I was to remark jokingly to her later that her innate acting skills were far more developed than she would admit!) However, her words indicated that those teaching moments as they were experienced and embodied by her were ones of discomfort. Later, in an interview situation, Susan was to elaborate on

these feelings of self-consciousness which she described as "having someone on the outside watching all the time".

I immediately responded to her in the dialogue journal:

I don't know how to tell you not to be self-conscious-except to think of me as being there as a support and as a friend. I am critical only of your use of a method which is new to you. Any criticism is constructive, I hope. If things fall apart and don't go as planned, it is important to remember that this kind of work is demanding of both yourself and the students.
(Dialogue journal, Oct. 23, 1990).

This response to Susan prompted me to write the following entry in my own journal:

When Susan speaks of being watched, I wonder more precisely what that means for her. Does it mean that she feels somehow lessened or demeaned in being watched? How are the watchers perceived? Does it mean that she is made to feel somehow objectified? Or does she feel perhaps like an actor who is required to play a part without any knowledge of what the play is to be about?

I can only recollect my own early experiences in this kind of drama work and suggest that they might have some similarity to Susan's. Often I felt a sense of isolation within the work, for in beginning a drama with others, I was very conscious that my belief in the world which was to be co-created was dependent on their investment as well. Not until signals, both verbal and non-verbal indicated that this involvement at some level was occurring, could I shed this feeling of somehow being alone in a landscape where others were only vaguely outlined, but always watching. It was possible too that their watching might tell me that the chosen dramatic context was somehow lacking in interest or significance to them. This feeling of isolation would be compounded by a certain anxiety when others watched me from the outside of the work as spectators, for now a public dimension was added where the sense of performing was heightened. I cannot help but think that Susan feels this way. Perhaps metaphorically it's like a fear of falling--apart or down. I know how the body would speak in those situations for me. Shortness of breath. Heart beating. Voice rising. A feeling of tightening, of the body turning in on itself as a kind of defense.

(Personal Journal, Oct. 25, 1990).

Susan's disclosure of vulnerability heightened my own consciousness of its presence within the study in two quite different ways. As expert within the study, I was always conscious that the decisions made regarding the dramas would have consequences both for Susan as teacher/learner, for the progress of the drama itself, and for the experiences and learning of the students. Each of these consequences was closely bound to the others. I am not suggesting that the decisions were made without Susan's involvement

but only that despite her involvement, I continued to feel ultimately responsible. A second way in which I experienced vulnerability had to do with my relationship with the students. Because I was with them for only two periods a week I did not have the same knowledge of the class or of its "life" which a full time attendance would have provided. I was not aware, therefore, of those daily events in the classroom which affect its atmosphere nor of individual contributions to that atmosphere. My status contained a degree of ambiguity for the students and for me.

Vulnerability was also manifested in another relationship within the study. It did not surface until our work in the classroom concluded and it concerned Marion, the student teacher, and the effect of her presence on Susan. For many of our lessons, Marion was an observer in the classroom and the cooperating teacher/student teacher relationship was altered considerably in this instance. Susan was herself a "student" now, struggling with a new approach to the teaching of literature. She was not on that more solid ground where she would normally be operating, at least not within this particular class when the drama activities were proceeding.

ii) vulnerability and group drama

If vulnerability was felt by both Susan and myself within our collaboration and was part of our lived experience, it manifested itself in ways that were also directly related to the drama work itself. Early in the study Susan wrote in the dialogue journal as follows: "A teacher experienced in this kind of work could probably even generate activities on the spur of the moment". This entry reflected her awareness of the open-ended nature of group drama while at the same time indicating the reservations which the inexperienced practitioner might have when a repertoire of strategies is not yet developed.

The use of teacher-in-role, where Susan assumed a role within the drama herself, undoubtedly increased her feeling of self-consciousness and although she chose for herself those roles which caused her the least discomfort, roles which were those of authority figures, she remained insecure with the strategy. As she was to tell me in one interview,

she felt some students were better than she was at improvisational work and consequently also better at maintaining role.

Vulnerability within group drama was also reflected in the interview with the four selected students, one of whom spoke of her experience within the work:

That's why I didn't really like role play--because I wanted to get into it--I like drama--but it was hard if your group doesn't act the way it should--if they didn't take it seriously. Even the tableaux were hard if people that were in you group didn't participate as you wanted.

(Interview with students, Dec. 7, 1990).

Although these sentiments are only expressed by one student, it is not unlikely that others may have felt a similar vulnerability in their interactions. Again because of the nature of group drama work which always involves the participation of others, the opportunity for one or more members of the pair, small group or whole group to block the work is always present. Those who are making a conscious effort to involve themselves become vulnerable when faced with such resistance and I am sure that those who offer that resistance do so because they also often feel the vulnerability of risking themselves in the demands of the work.

(iii) reflection on the theme

If collaboration was to cause Susan and me to experience vulnerability, that vulnerability, in some instances, could be traced to those imbalances which existed initially within the enquiry. Thus, for example, Susan's limited knowledge of group drama and my limited knowledge of her students were specific imbalances within its context. But they also became modified as the enquiry progressed. Collaboration, as I was to discover was therefore developmental in two ways. First there was the sense of development in the project which arose from our mutual engagement with its content, that is, with the implementation of group drama. Here the use of the action research cycle enabled strategic movement towards refined or revised action. But development of another kind also transpired in our interpersonal relationship and it was less easily subject to discrete phases.

It evolved existentially as we "co-labored" and as we moved towards an intersubjective understanding of the other. Susan's words indirectly express a consequence of this understanding:

Also I felt, even though I kept pushing it to the back of my mind--not an obligation but a concern that things would work out well for you--for your study. (Interview # 1 with Susan, May 4, 1991).

Undoubtedly the journals, both dialogue and personal, fostered this seeing. They provided spaces, both public and private, for Susan and myself to witness the other, to speak in ways which face to face encounters would have prevented. It was through the dialogue journal that Susan would first mention her self-consciousness and reveal the person in the teacher. It was through the dialogue journal that I could in turn speak of my feelings of distance from the students, again primarily a personal concern.

It was, however, not only to our immediate situation that the presence of vulnerability spoke, for as Huebner (1987) reminds us, vulnerability is part of our ongoing journey in becoming teachers, in our "calling" :

In the life of real people, vulnerability is a prerequisite for and consequence of journey. To be available to the vast otherness of the world, to be able to respond to the call of others, requires that we live without stereotypes and closures. We are required to be comfortable with reasonable doubt, openness, and sureness if we are to respond afresh to that which is given to us... . It is a manifestation of a life that is still incomplete and open. (25)

Second Theme: The Emergence of Tensions

(i) the tension of maintaining the connection between group drama and literature

At points within the time frame of the study, the use of drama as a way of responding to literature became obscured by the use of drama for its own sake. This tension arose because in attempting to introduce a variety of drama strategies into the

lessons, a concern with Susan's implementation of those strategies and student response to them became the principal concern.

This discrepancy loomed most noticeably in those lessons which had to do with the novel, To Kill A Mockingbird, and more noticeably within some of those lessons than in others and it was also occasioned by other considerations which affected the choice to work by analogy rather than from the context of the novel itself. The first of these considerations included the research work which the students were already doing on racial issues within the community. To plan a group drama which would have some similarities to the novel while drawing on student knowledge from this ongoing research seemed a plausible idea. Another consideration was those other activities for the study of the novel which Susan had already prepared. Prior to our initial planning for the novel she had remarked to me that "so many things are going on in this class that even I am beginning to get confused". Although the remark was made jokingly, it did relay for me a certain stress on her part and my interpretation affected our subsequent decisions.

The final factor which influenced our planning concerned the reading of the novel itself. Students were to be given some class time for individual reading but it was difficult to project where they would be in that reading in relation to my attendance in class. To plan around where they might be was almost impossible and again because of the research project, Susan was allowing them more flexibility in individual reading.

Working through analogy and creating a community which had parallels to the novel appeared a logical and necessary choice in these circumstances. The consequence of that choice, however, was to lose the opportunity to directly employ the context of the novel for drama exploration and to allow the response to it through the drama medium. Also for the analogy to have its effect, reference to its unfolding situation and that of the novel would require underlining. I was not present in those classes where the novel was being discussed and therefore was not aware of the connection being made. However, in

the semester examination, Susan included a written question which asked students to compare events of the drama and the novel.

The work that the students did within this period of time was often admirable and Susan's growth in using drama strategies certainly increased as did student engagement, but I continued to feel that our principal intention in using drama was sometimes obscured. The tension which this uneasiness created was one which I recorded in my personal journal. Later, in retrospect, I thought it would have been possible for students to have written short journal entries on a daily basis or for Susan and I to have included discussion of the connections made at the end of each lesson. The impact of the drama on the literature could then have been more accurately assessed.

(ii) the tension of maintaining balance as teacher and researcher

Because of the in-service dimension of the study where I was introducing group drama methodology to Susan I often felt a tension between my role as teacher and that of researcher. Being involved in the lessons themselves, particularly in the first half of the enquiry, meant that I had to be aware not only of my own participation and how that participation was either demonstrating or clarifying particular aspects of the work; but I was watching Susan's participation as well, so that I could suggest alternate possibilities in our later observations and reflections. Added to this complexity was observation of the students' involvement. Susan and I planned those lessons which we shared so that the sequence of leadership in them was clear but the arrangement still required that we watch either other carefully so that signals were clear. This clarity did not always transpire and I felt Susan's desire to lead the lessons by herself. I think the team teaching arrangement had added some difficulty to the work for her and in the dialogue journal she referred to it:

In a couple of weeks, once we have begun the Mockingbird drama I'd like to try some activities on my own and see how I do. I wonder if maybe the students respond better to one person (either of us) than to two. These are just questions. The "what-if lady" strikes again! (Dialogue journal, October 24, 1990).

I did not have the answer to the question Susan raised; but, in reading this entry (part of a longer one), I sensed her desire for greater ownership, something which I supported. For the remainder of the study, with a few exceptions where I either entered in an auxiliary role or suggested strategies while a lesson was in progress (very occasionally), I became observer and consultant. As time passed, I was uncertain as to whether I should have let the question of team teaching be resolved so quickly. Susan and I had only used that approach twice, and possibly with more attention to mutual interaction it might have proved most beneficial.

This arrangement undoubtedly allowed my role as researcher to have stronger focus, but it also created another kind of tension for me during those lessons when I felt that a team-teaching situation would have allowed me to move the drama along at those points when I sometimes felt it lost its momentum or to introduce strategies which I felt would have strengthened it. I felt, as I sometimes do when watching student teachers, that I was sitting on my hands so as not to enter into the lessons.

(iii) the tension of control

In the first interview with Susan she mentioned that prior to my arrival she had decided that she wanted to have a more student-centered classroom and that in giving students more freedom and responsibility, a certain amount of testing had occurred. Thus, in telling students that there were no right or wrong answers in their interpretations of poetry, she noted that the boundaries for discussion then became ambiguous and questions arose as to what could be said and how much student involvement in discussion itself was expected. She noted in one of our interviews that she had found herself facing a problem for a period of time. "I actually got into a situation that I found fairly stressful for a little while with some of the students in that class".

This search for a balance between freedom and control in Susan's teaching also appeared in her biography where she revealed how classroom control had been problematic for her in earlier teaching situations. This search resulted in her turning to what she

referred to as more "traditional methods" at one point where students were mostly encouraged to listen.

I believe there were some instances when Susan's ambivalence about control affected the drama lessons and this ambivalence created a tension which affected both of us. Although there were no occasions where control broke down in the drama sessions, in terms of actual disruptions, I sometimes felt that students might have been pressed for more truth in the work. Thus, in either pair or small group work where sometimes what was accomplished remained superficial, I would have asked students to consider what they had done and then requested them to attempt the work again, or if they failed to see its limitations, offered them suggestions for improving it. Replaying some aspects of the work would have created a more critical perspective on it. It would have also signalled to the students that drama too requires revision at times, as well as indicating teacher expectations for the work. I did not make these observations known to Susan at the time for I felt that she was already coping with other facets of the work. Additionally, the quality of the work remained a subjective observation. I am not sure, in retrospect, that I made the right decision, and I think we might have together looked at the possibility of sometimes raising the level of student achievement. My reticence to speak here I think created another kind of tension for me.

Sometimes because of the emphasis on control in drama in an external sense, that is of individual and group behaviours, the control of ideas within the drama suffers. Morgan and Saxton (1987) refer to this crucial need which they suggest proceeds from maintaining the focus of the drama. The focus is concerned with what the drama is about. For example, in the Rossville drama the focus was on how prejudice would affect or determine the behaviour of the people in a community. This control of focus sometimes became vague within some lessons and students would become involved in discussion which was not always relevant. Susan did not always seem aware of these diversions; but, because students were participating orally she would allow them to continue. In these

situations, I felt the tension of decision-making that confronts the teacher who is within the work, a tension which is also one of control.

I leave the question of the individual student whose behaviour affects the work negatively to the end of this section, because I would find it the most difficult control problem to handle and the one which is most tension-ridden. I am speaking now of Nathan, whose behaviour affected others with whom he worked and the dramas themselves. I know I would have taken stronger action with him if it were my class because it appeared to me that the group suffered due to his frequent attempts to turn the work into a joke. I personally felt considerable irritation with him as I observed his antics but I was neither free to intervene nor did I feel there was much I could say, realizing Susan's concern to support him in the class rather than to turn him off. Eventually even her patience was tried and she did speak to him, but this was near the end of the drama work. In one sense, Nathan brought about another tension which proceeded from that of control; for in not being able to deal with the problem that his behaviour presented, my silence itself became a tension.

(iv) the tension of student evaluation

Early in the study the question of evaluation arose. Because class time was being devoted to the drama work, the possibility of allotting some part of students' grades to it for the semester was considered. In discussing evaluation, Susan and I considered students' written assignments in role, participation, and ability to sustain role. However, I told Susan that because of my position within the class, particularly as researcher, that I did not feel that I could assign student grades, although I could certainly offer my own observations as I became familiar with the class. No procedures for implementing these categories were actually introduced however and after our initial discussion the question was dropped.

This absence of evaluation created a subtle tension for it placed the drama activities somewhat to the side of other activities within the classroom, giving them a different significance; and, although students were spending considerable time on them, no mark

was being recorded. Whether student effort was therefore affected can only be surmised. I think that Susan also felt some tension concerning evaluation, mainly because of the time which the drama took from other areas of study. (In my interviews with her, I neglected to consider the question of evaluation from her perspective.) She was responsible for students grades and there would simply be less assignments on which to base them. Although I believe that much of the really important learning in drama and in literature cannot be evaluated by grades, the need to evaluate student progress will still confront the teacher.

Evaluation in terms of grades, however, was not the only kind which was necessary. Students needed opportunities within the work to comment upon their own efforts and to make suggestions for changes. This reflective evaluation, which may well have helped in strengthening the dramas, occurred only three times in our work.

(v) the tension of silence

Van Manen (1990) refers to the power of silence in everyday life where it may involve punishment or defiance, withdrawal of secrecy or in a positive sense "trusting intimacy" (p.112). In human science research he identifies three broad categories of silence: literal silence, where speaking is absent; epistemological silence where the unspeakable is faced; and ontological silence where a return to silence is seen as intrinsic to our being.

Within the study, I believe another kind of silence operated and I will call it a silence of omission, perhaps an elaboration of Van Manen's literal silence. By this silence I mean those occasions either in face-to-face conversation or in the dialogue journal, where words were withheld because the speaker felt unable or unwilling to utter them. Perhaps for reasons of tact or sensitivity. Perhaps because the words themselves appeared inadequate, or the situation in which they might have been conveyed appeared inopportune.

In identifying this tension, I can only refer to my own experience, although Susan may have felt it as well and for different reasons. I think this tension of silence operated most strongly for me in those instances when I felt it necessary to offer some criticism of

the work as it progressed but with held it. Two specific examples occurred in the Rossville drama. In one, Susan chose to introduce tableaux in a way which I felt did not advance the drama or really provide students with enough specific information to make the strategy beneficial. Another concerned the formation of two large groups who were to be the juries in the trial. The size of the groups, I felt, lessened the opportunities for all students to speak. There were other instances in the work where I felt I should comment on Susan's work in ways that would have been helpful to her, but I felt the difficulty of offering such commentary and unsure of how it would be received.

(vi) reflection on the theme

From the tensions which I have described, some insights occurred or were reinforced for me which related not only to this study but to a projected course in drama for English teachers. One which dominates is focus. For the teacher it is essential as the focus must relate to the learning which the drama will encourage. Also the purpose for which the drama is being used in relation to the literature must also be established. This consideration could be considered a secondary focus.

A second insight concerned engagement with drama. Because for the majority of students in an English classroom drama in English will be new, initial reservation or inhibition is to be expected. As Susan noted early in the study, "they (the students) laughed at themselves and their own efforts". Early implementation of drama is likely to have a greater chance of success if it is introduced in shorter periods of time where a number of opportunities to try different roles in different contexts are provided.

A third insight for me concerned evaluation. Although the most significant learning which occurs in both group drama and literature often remains at the tacit level, some form of evaluation can nonetheless proceed. Because evaluation is so deeply entrenched in schools, its omission when employing drama in the English classroom becomes problematic. Such omission may also suggest to students that they are not as responsible for their efforts when drama is used as when they are involved in those other

activities within the subject area, or it may suggest that their efforts do not have the same significance. Valuable suggestions for evaluation are made by Morgan and Saxton (1987).

The most important insight which emerged from the presence of tensions was my later awareness that I had not always remained open to dialogue with Susan. On those occasions when I felt some uncertainty as to how to proceed with criticism of the work, I might have used the dialogue journal to express that feeling. In remaining silent, I became somehow less than authentic in working with her.

Third Theme: The Emergence of Pedagogical Understandings

The pedagogical understandings to which I refer in this section are those related to the practice of group drama as it affected student response to literature and to specific instructional approaches which fostered that response. These understandings were cumulative and developed over that period of time in which the study was situated.

For Susan, the major pedagogical understanding within the study is captured in her words in one of the final interviews:

It (group drama) certainly is a response--it's a way of taking what they read and ... finding another way of expressing the ideas that come out of what they've read. I mean responding to it, having some kind of reaction to what they've read. It's certainly another way that they can do that. (Interview # 2 with Susan, May 16, 1991).

Susan's recognition of group drama as a way of responding to literature, although obviously influenced by my presence and involvement in the study, remains in the end her personal appraisal, subject to her own experience during our collaborative enquiry. Her new understanding came through her active participation in the work, and through her reflections on its implications for herself as teacher and for her students. I believe that within this broader statement, Susan also indicated more specific understandings of the pedagogy which enabled her in the end to suggest its value.

The first of these understandings had to do with Susan's ability to quickly identify those strategies which were most accessible for her own teaching style, and with her own level of readiness. Within our interviews, Susan spoke of her comfort with these strategies:

I was actually surprised as we generated activities that there were a lot of things that I hadn't considered, such as writing in role, for, example, the artwork, the profiles. These things were easier for me to coordinate and I didn't feel threatened or that I was was threatening the students in those activities. (Interview # 1, May 4, 1991).

Susan's awareness of her own comfort levels (Wagner, 1976) and their subsequent match with specific strategies was an important pedagogical understanding because without it, she might well have abandoned further attempts at any group drama. As with any teacher, Susan had to discover her own way into the work.

Even with those strategies where Susan noted difficulties, she also suggested that new possibilities for their implementation had arisen for her:

I like the idea of letting one representative from a group play a role like we did when we had the small group meetings of the investigative team where it let some of the others off the hook. They still felt some ownership in what was happening and they could take their time in terms of when they felt they might like to volunteer. I noticed that when we did it the second time they weren't all the same kids who said they wanted to play the role and I thought, you know, when the pressure is off people are sometimes more responsive. (Interview # 1, May 4, 1991).

A second pedagogical understanding which Susan displayed had to do with her reference to the difference which exists within drama and English classrooms in terms of realities. As she noted, drama classes become accustomed to creating different realities while English classes tend to remain situated more often in the recognizable everyday one. I think Susan's awareness of this difference was an important one, for it also underlines the difference in relationships that must also be fostered. Students can engage with literature without interaction with fellow students. Their engagement with one another in group

drama on the other hand is vital. She also noted the difficulties which may arise, particularly in using role, when certain relationships already exist within the classroom:

You know what part of the problem is too-- in terms of taking a role on with the students is that I may take the role and I may decide I'm really going to believe in this role; but if the students don't believe it, it makes it more difficult because they're still responding to me as the teacher when really I want to be--let's say-- a chief of police or whatever. I have to work even harder to get them to believe and I think the demands on the teacher in that situation are quite strenuous... . They already have ways of dealing with the teacher too.
(Interview # 2 with Susan, May 16, 1991).

Again, I think her understanding was astute, for the readiness of students to work through drama requires an openness and trust and a willingness to risk.

A third pedagogical understanding which Susan exhibited had to do with a consequence which group drama might have for an English classroom other than as a response way of responding to literature:

I'm even more impressed by the kind of language work that can be done within drama. Communication skills, discussion skills, skill in using language itself. For example, when we were creating a headline in one session, they spent a lot of time debating how the headline should read. We were also doing a lot of work with denotation and connotation of words and with how newspaper coverage can manipulate language that I don't think can be done as effectively any other way. (Interview # 1 with Susan, May 4, 1991).

Susan and I had not discussed the question of language and drama work prior to her mentioning it within an interview. It had not been an explicit focus of our work or of our observation, for the question of language development through drama lay outside the parameters of the enquiry.

It was through the collaborative work with Susan that my own pedagogical understandings were also affected and these evolved throughout the study. Though they were often concerned with questions of craft and sometimes with theoretical aspects of that craft, they also suggested alternate ways of working to me.

The first of these understandings had to do with the use of written work as a way of leading students into others drama strategies such as role playing or tableaux which could be described as more performative, even if in a limited sense. Given the opportunity, for example, to write in role could provide students with some concrete material on which to base verbal role playing with a partner. Students could likewise follow verbal role-play with written dialogues. The one activity could help to enhance the other and make clear as well that role involved attitude. The writing of newspaper headlines, advertising slogans, character profiles, community histories or other documents which help to create a transition between drama and English would be other helpful activities for both students and teacher. Because writing is an accepted activity within the English curriculum, its use in helping to build and maintain the drama, would at the same time help to create a logical extension to drama. Because as Susan noted, students often perceived of drama as acting in a theatrical sense, these activities would also help to alleviate that perception. Another written activity which could be employed would be student response journals where experiences with various drama activities could be recorded. Through the use of focussed questions within the journals, the teacher could also obtain useful insights into both individual and group progress. Finally, some of the written assignments could serve as part of student evaluation.

A second understanding which occurred for me during the enquiry proceeded from those difficulties which Susan encountered with specific strategies for I came to see how they might also appear troublesome for other teachers. In trying to analyze the source of these difficulties, I also began to consider alternate ways in which these difficulties might be overcome.

One particular strategy which remained problematic for both teacher and students within the research period was that of role. I believe that the reasons for this situation needed to be addressed and identified at an early stage in the work. The nature of the difficulty for students may have proceeded from more than one source. If as Susan noted,

students continued to perceive of role play as acting, then the difference needed to be defined and the expectations for assuming role clarified. I think this clarification of role play needed to be reinforced more than it was. But other reasons for the alledged difficulty may have also existed. Perhaps students felt they could not identify in some instances with the roles. Alternate ones might have been chosen through teacher and student negotiation. This joint decision would have also given students a greater sense of ownership over the drama which ensued. Students might also have been asked to comment on their role play outside of the drama by describing the attitudes assumed within role, both for themselves and for others with whom they were involved, a practice which could simultaneously assist in developing listening skills.

For the teacher, the difficulty in using role, as in Susan's case, also caused me to consider alternatives for other teachers who also might find it an obstacle. One which occurred to me was side-coaching, where the teacher could provide information or directions from outside of the dramatic context. A variation on this strategy could be the use of voice-overs, either live or taped where again the teacher could affect the drama through verbal intervention alone. In looking at specific techniques through the eyes of another in this study, I came to a clearer understanding that any methodology must remain open and flexible, so that the individual teacher might find and utilize those approaches suitable to both personal strengths and classroom situations.

(i) reflection on the theme

As I reflected on some of the difficulties which Susan encountered in our work together, I became increasingly aware of the need to maintain a certain wariness about prescriptive methodology. Through Susan's efforts, I came to see how she needed not only opportunities to experiment with different strategies but also freedom to determine those which were most appropriate for her teaching style at that point in her development. She also needed to feel that she could modify or discard others.

Through collaboration with Susan, my own work with undergraduate drama students was affected. I became more conscious of the need to encourage them to explore methodology from a personal perspective, with a sense of their own individual possibility. I continued to encourage them to risk but I also suggested that they began to identify, through reflection, what was most accessible for each of them. From working with Susan, perhaps I learned to be more accepting of difference. I would like to think I have.

The Fourth Theme: The Consciousness of Time

(i) time and constraints

The first experience of time as constraint occurred when I was unable to return to Weston to meet with Susan prior to the beginning of the school year. I had hoped that we might do some initial planning together, discuss the methodology using some literary selections as starting points and assess where Susan was in her understanding of group drama. Circumstances prevented this initial phase of preparation and consequently those intentions had to be realized concurrently within the study as it progressed in the classroom. However, what began to happen was that immediate concerns for each lesson took priority and we tended to proceed from parts to the whole. That is, attention was given to a few strategies each day without a sense of how they might fit into a longer extended piece of work. Also, Susan's perception of group drama became clearer to me only as the study evolved. Questions concerning the nature of improvisation, role, and reflection, among others, which might have been clarified at the outset were only briefly and sometimes indirectly approached because there did not seem to be enough time. This sense of time as constraint affected the planning throughout the study so that procedural concerns most often dominated, leaving little time for discussion or analysis of theoretical underpinnings. As I read my own journal at the conclusion of the study, I found two entries which reflected this feeling that time was insufficient to accomplish all that I believed necessary as an introduction to the methodology.

It seems to me that we are always concerned

with tomorrow, with the need to have a definite plan of action that is accessible now for Susan and for the class. What to do and how to do it crowds out the "whys".

(Personal journal, November 14, 1990).

When Susan speaks of improvisation, I think it means something different to her than it does to me. Or maybe we look upon it as requiring quite different abilities. I think it has most to do with listening and with responding to the lead of the other. The underlying ideas is that of offer and yield--or block. I am not sure we're in tune here and of course that will have much to do with any role play for either students or teacher.

(Personal journal, October, 22, 1991).

Susan also noted the constraints of time and in one interview she spoke as follows:

"It would have been helpful for me to read or discuss the theory. I knew a bit of it anyway but realistically there wasn't time".

A second way in which time appeared as constraint had to do with the location of planning. In the initial days of the study I would go to Susan's home and would suddenly be reminded of those demands on her time which involved her family. When we later undertook our planning in the school, there were the constant reminders of her busy schedule there and of the many small interruptions which comprised her life in that setting. In my journal, wrote of these feelings.

I have been thinking about the relationship between time and territory. Because none of this study occurs in what could be considered my territory, my teaching space, my home, I can't help wondering if that is a factor in my feelings of needing to hurry "things" or of sometimes perceiving myself as another source of pressure for Susan. It is not something that has ever been verbalized and Susan has never acted in any way to make me feel as I sometimes do. It is rather the environment in which we meet that triggers off these thoughts.

(Personal journal, November 7, 1990).

(ii) time and progress

They had some difficulty with the role-playing.
 They had trouble sustaining the role for three
 minutes, as I asked them to. Is this too long?
 (Dialogue journal, September, 28, 1990).

This entry by Susan in our dialogue journal illustrates one example of how time and progress were perceived. In this case a specific drama activity was seen to depend on length of time for its effectiveness and student attainment was measured against that standard. For this generally inexperienced class, the expectation was in fact too great.

When Susan and I spoke of this instance later, other occasions where this relationship between time and progress existed also became apparent. Duration rather than the quality of time within activities had tended to predominate. Time had to be filled. Subsequently there was sometimes a tendency to expect a level of work within projected time limits which was beyond the ability of the class. I believe these situations arose because complete class periods were devoted to drama when that use of time was not always necessitated. Also at the beginning and often at different points in the study, a need to project the length of time for various activities had much to do with Susan's security. This was also related to her knowledge of strategies and to her apprehension that she would not know what to do next, following the completion of those activities which had been planned.

Time and progress were also linked in another way and Susan's words reflected this variation:

So there was definitely progress. I think that given a longer period of time they (the students) would have progressed even more too. The trust level between teacher and students and students themselves will increase over time. That time is a factor too in terms of the environment.
 (Interview # 2 with Susan, May 16, 1991).

As they relaxed a bit more and became used to you being there and realized that the activities weren't

really that threatening--because I think some of them were feeling a little frightened at first about what might be expected of them--they were willing to give it a try. (Interview # 2 with Susan, May 16, 1991).

Student ability to involve themselves is noted by Susan as a direct consequence of the passage of time. The more experience students have with drama over time is noted as affecting student participation positively. That the passage of time also affected student readiness to involve themselves with the work and to trust one another and the teacher underlines the significant role that time itself plays within group drama and its implementation.

But it was not only the progress of students that was equated with the passage of time, for Susan also referred to it when speaking of her own experience:

I would say that my concern about you being in the classroom decreased as the project went on and as I gained confidence in working with those kinds of strategies with the students. (interview # 1 with Susan May 4, 1991).

Towards the end I began to have ideas and once things got rolling it was really interesting to me the kind of ideas you came up with and the kinds of suggestions you made about the way things were going in the class and what might work better... . (Interview # 2 with Susan , May 16, 1991).

Although Susan's words suggest that her confidence increased over time in using drama strategies and in seeing their possibility in her own planning, I think another reference to the passage of time is also obliquely contained in them. The passage of time also affected our collaborative relationship as the unfamiliar became familiar. Thus, for example, my presence in the classroom ceased to be a novel occurrence and because of our ongoing dialogue, both conversationally and in our journal, the original distances which we felt began to fade. As the enquiry was increasingly experienced as "ours", a trust in the judgment and the support of the other also increased.

(iii) time and group drama

Throughout the study the proportion of time spent within dramatic contexts where students were engaged in role in "as-if" worlds as compared to the time spent outside of those worlds where the engagement was one of building the reality of those contexts was another instance where the consciousness of time existed. In our last interview this use of time was noted by Susan:

I think we all felt more comfortable in those activities (building context) than when we were working inside the drama. At least early on. I think both the students and myself felt more comfortable within the drama as we went along. And with another class I would take time getting ready for the drama. I would do that again. I think that's valuable too. When you look at the Rossville story the time spent establishing the community was important because they all felt they belonged in that community later on.
(Interview # 2 with Susan, May 16, 1991).

I too was conscious of this disparity. In some classes, I was also aware of how the building of context drew students into drama time and how specific context building activities served as a bridge to belief and helped to concretize the abstract. Two specific examples which I described in my field notes concerned the drawing of the map of Rossville and the compilation of the family histories. At the beginning of some classes, students would stand around their map, both conferring and sometimes adding further detail to it. From their comments their deepening involvement in that imagined community was witnessed, particularly in their later involvement in role which proved much more secure than in previous attempts. Similarly the preparation of family histories gave the historical society meeting much more credibility and again student belief was noticeably stronger.

There were instances, however, when student discussion or involvement in tasks wandered from the focus of the work and the time allotted appeared unnecessary. As observer, I was conscious of this use of time outside of the drama but I recognized that

Susan might well have her own purposes, among them being the encouraging of student talk, itself a valuable goal. Also, I was aware of Susan's reticence about role playing for both herself and the students, and I felt obligated to leave the choice of when to enter into "drama time" in her control.

Another way in which consciousness of time affected the study concerned its allocation within the classes where drama was to be used. Early in our planning I suggested that some part of each class period be set aside for that purpose, leaving time for other activities which Susan wished to pursue. In my earlier work with Hilary, this arrangement had proved acceptable. This initial understanding with Susan was either vaguely apprehended or the perception arose that more time in drama needed to be spent because of the research itself. All of the classes in which I was present were therefore devoted solely to drama. I was often aware of this use of time, as was Susan, and she spoke of it when she noted how she would use drama in future English classes:

I can see in the future that I might do a class now and then or part of a class, or even a series of activities over a week's span and then relax. I wouldn't use a time frame of two days a week. (Interview # 2 with Susan, May 16, 1991).

Whether the study might have proved more manageable for Susan if only parts of classes had been used is difficult to say. Shorter period of times spent on drama might have removed some other pressures of time which Susan felt and sustaining the work itself might have proved easier. Sometimes these considerations would occur to me but as Susan did not mention them, neither did I

(iv) time and reflection

A consciousness of time also arose when other activities within the drama work often precluded the possibility of student reflection, that is, when those activities required more time than had been anticipated in planning. Also because of the span of time between classes, it was difficult to capture the same sense of what had been experienced from one

lesson in the one which followed it. The experience of the continuity of the work over time was interrupted.

Because of the necessity to plan for subsequent lessons on the same day that any one was completed, I think that reflection to some extent became limited to specific drama strategies that had been implemented on any one of those days. Also, although Susan and I were reflecting together, the focus for our reflection was different to some degree. Susan's concern was with the work as it affected herself and the class on a daily basis. Although I shared this concern, I was also attempting to move beyond the immediate context so that I might gain insights which would inform the preparation of undergraduate students or other inservice work in which I might be engaged.

Reflection on the theme

Whatever the variation, the consciousness of time as theme within this study reflects a wider educational stance that posits time as commodity, as something to be used. Underlying this stance an assumption links time and learning. The possibility for group drama to be accepted as a way of responding to literature will confront that stance and assumption and its inclusion in an English curriculum will inevitably confront the question of time. It will face time in an historical sense, for group drama lacks that longer educational history which other practices enjoy and its implementation will also mean that other current practices must in some ways be reconceptualized.

Because of these concerns with time, the necessity for the preparation of English teachers in the use of group drama must address the question of time, for its use and effectiveness within the methodology might also be compared with other ways of reader response. That students may need some time to explore and become familiar with group drama strategies before proceeding to deeper exploration of literary selections must also be recognized. Purpose, student readiness and learning intentions must be carefully considered and alignment with and support for other language arts practices such as writing, speaking and listening are other considerations.

The Fifth Theme: The Presence of Status

(i) status in relationships

Early in the study and in a planning session, Susan said to me, "I'm really glad you didn't ask me to use teacher-in-role because I would have said no". As I thought about this remark later, it seemed to suggest some implicit reference to our relationship at that time which concerned status. In my journal I attempted to situate this response and to note its implications:

Susan's words reminded me of the uneven balance which exists now in our work together. Because I am taking the lead in planning the lessons, she must feel that her contribution is minimal, even though her suggestions are encouraged. As the study proceeds and she becomes more familiar with the methodology, this imbalance will decrease. She must also understand that the choice of any strategies within lessons is subject to her approval. Her security must be our primary and mutual concern.

(Personal journal, Sept. 24, 1990).

When I reread this entry later, I became aware of other aspects of our situation which affected the status of our relationship. Within the classroom, Susan's status would be affected by the work in ways quite different from mine. I was only in the class for some hours. Susan was there on a daily basis and her status with students would have already been established with them prior to the beginning of the study and it would continue to evolve after my departure, with the consequences of the drama work possibly affecting it.

Status was also revealed in relationships through Susan's intention to create a student-centered classroom. She had encouraged student participation in decision-making and the collaborative enquiry itself was undertaken with student approval. The use of group drama needed therefore to consider student status. Although its use was carefully structured in the planning which Susan and I undertook, the experiences which we attempted to provide also allowed students considerable freedom in making choices as to role and content. Thus, for example, in becoming community members of Rossville, they were free to choose more specific roles within that context. Similarly as members of the

investigative team their findings were what they created themselves. A concern for raising the status of students was also reflected in providing roles and contexts for them which carried both responsibility and authority.

The presence of status among the students themselves was another dimension which caught our attention and one example of the influence of students upon each other was particularly noticeable when Patrick, one of the students, agreed to take on the role of the accused in the Rossville drama. During his interrogation by the other students, his own status among the students was acknowledged when they accepted his role and questioned him seriously and in such a way as to support the drama. Because he sustained his role with credibility, his efforts affected his classmates, who consequently increased their own in participating with belief.

(ii) status and space

I'm glad that I'm going to have the class for a few days on my own now. I need to re-establish contact with them and tie up some loose ends before we go on. (Dialogue journal, Oct. 19, 1990).

This entry appeared after Susan and I had completed our drama work with short stories. We had taught the lessons together except for that one occasion where I had worked with students alone because of Susan's absence. In reading this entry, I became conscious of Susan's need for space and of a relationship between space and status which had not been clear beforehand. Because the classroom space belonged primarily to Susan and the students, my presence could be viewed in some sense as an intrusion into that space. Not only were the students receiving instruction from two teachers, but my expectations as one of those teachers, were unfamiliar to them. My status, as I have mentioned previously, had some ambiguity for the students, but so did Susan's in our team teaching situation, for she needed to maintain a teaching partnership with me as well as with the students. How she was viewed or how she felt she was viewed by students in this role was not clear, but I sensed some uneasiness on her part. Thus when she

suggested handling lessons on her own, I felt it necessary to relinquish that teaching component of the study for myself which I originally had conceived of as demonstration.

In the dialogue journal, I replied to Susan as follows:

I think that now you should be doing most of the teaching. I should be there to observe, offer suggestions or alternatives and help you to go on with the work within your own levels of comfort. (Dialogue journal, October, 21, 1991).

The relationship between space and status for students was also noted by Susan. In one of the taped interviews, she mentioned that "students always knew when you were coming". This consciousness of my presence in their space by students was often confirmed by their glances directed at me during classes. Students were aware of their participation in the research and their change in status which now extended beyond the classroom into the space of the research. This awareness became most noticeable towards the end of the study when they asked if they would be able to read the "story" which they saw me as writing.

(iii) status, group drama and the English curriculum

The status of group drama itself in the English curriculum was central to the study for to include it within the study of literature study was not only to challenge usual classroom practices but also to raise the question of the relevance of group drama as response to literature. Thus throughout the study, the possibility for both teacher and students to question why they were involved in such work which had not previously been part of their experiences in English classrooms was always present. Indeed group drama could be said to have had negligible status at the beginning of the enquiry. Even for Susan, its value was at that time yet to be determined.

What impressed me as the study progressed was how after some initial wariness, students became involved in the work. The status of group drama became then not only acceptable but also logical in providing alternate routes for response to literature. I saw more clearly as did Susan that group drama could be another way of engaging students

with literature. I realized also that as Susan noted, some teachers would view it as "frivolous and as a waste of time". Such resistance, I believe, is to be expected and as with any approach to educational innovation it can best be overcome by further classroom research and by including some introduction to the methodology for future English teachers within their program of studies. In these ways, the status of group drama within the English curriculum will occupy a more significant position.

(iv) reflection on the theme

The consciousness of status within the enquiry underlined the necessity for negotiation within a collaborative endeavour so that empowerment of the other can occur. Supporting Susan's wish to teach on her own and renegotiating my role within the enquiry exemplified such empowerment. Susan's decision to use teacher-in-role was another, for it signaled to the students that she was in the work with them and subject of the same rules of the drama which affected them. For me, recognition of status, which was to some extent integral to our collaboration, prevented alienation. The collaboration was finally an attempt to give status to Susan, to recognize that as a teacher in the classroom, her participation and voice were vital to the question which was being examined.

Because of the presence of status not only within the enquiry, but within the implementation of group drama itself, where roles will reflect it, closer appraisal of its significance to the work could be undertaken in a drama course for English teachers. The relationship of participants within group drama, between teacher and students and among students themselves could be one facet to be considered while the social network which exists prior to the commencement of any drama work and its subsequent effects on that work could be another. The implications for role, for grouping practices and for classroom control proceeding from these considerations could also be investigated.

THE FIFTH MOVEMENT: FINALE

To undertake a search is, of course, to
take an initiative, to refuse stasis and
the flatness of ordinary life (123).

- Maxine Greene in
The Dialectic of Freedom (1988)

I believe that Maxine Greene's words are especially significant to the research in which I was involved with Susan. In our efforts to look at the possibility of group drama as a response to literature, we initiated changes within one classroom and allowed the possible to become actualized. The voice of Susan and her students affirmed group drama as a viable alternative to other ways of responding to literature. I, too, was able to affirm that alternative and to gain valuable insights which could inform an undergraduate drama class for prospective English teachers and for future inservice work. Together we "refused" stasis in that our endeavour first questioned and then proposed curriculum innovation. Finally our voices supported others who have also spoken of that possibility.

In first relating those insights concerning collaborative action research which the enquiry revealed to me, I will include the relationship of personal history to collaboration, the imbalances which affected that collaboration, and the ethical imperative which I believe infused it. Informed by Susan's presence, those understandings caused me to see with an "awareness of field and horizon, of situational complexity; and with a corresponding openness to the possibility of different positions" (Levin, 1988: 440). Finally, I will present those insights which the enquiry provided for me in relation to pre-service and in-service teacher preparation.

Collaboration and Personal History

As the enquiry evolved, I came to see the personal histories which it brought together as catalysts for meaning. Thus, during our collaboration, I was able to hear

Susan's story of how she had become the teacher she was and how her present perceptions of teaching had been constructed over time. Those perceptions lead me to reflect on my own history and I was able, therefore, to see myself more clearly in my ongoing search to understand what it means to teach. As I worked with Susan, I would find myself questioning my own practice and not infrequently returning to my own days as a high school teacher. What had been my pedagogy then? What was it now? In pursuing these questions in my journal, I sometimes created anecdotes from earlier entries and I now include one of these.

November 22, 1990.

It is the summer of 1989, during the Fringe Theatre Festival in Edmonton. I am sitting outside a sidewalk cafe, waiting for a friend. Suddenly I hear my name called.

"Mr. Ross."

I turn and see a young man whose face is vaguely familiar.

"You probably don't remember me. My name is John Rowland."

"Yes, I do. I taught you high school English, but that was several years ago."

Our conversation continues for a few minutes and John tells me of his university training in music therapy and of his current involvement in that area. He was, as I remember, a bright and likeable student.

You know, Mr. Ross, You were the best English teacher I ever had. I remember how you always told us personal stories that related to what we were studying."

I start to laugh. "John, if I was the best, were the rest that awful"? We both laugh then and after a few more minutes of conversation John walks away.

Suddenly I am back in that classroom. I see John and his classmates clearly. They are an involved and highly motivated group. I also see myself in that classroom, where, I know, mine was the dominant voice. "I talk--you listen" was also the order of the day in that class, as it had been for Susan at one point in her development. Perhaps my stories added to it, but I wish now that that I had encouraged others to tell theirs. It was not a class where dialogue was really encouraged or where the teacher spent much time listening. I cannot say that teacher or his pedagogy appeals very much to me now.

This anecdote, the writing of which resulted from my collaboration with Susan and from her reminiscence, exemplifies how collaboration became an intersection for individual histories, one which often released the past into the present. In this way, at least for me,

collaboration provided a fresh perspective on where I had been as teacher, where I was now, and where I might still go.

Personal history also affected collaboration in a second way which I became conscious of only at the conclusion of the enquiry. Thus, planning and implementation were affected by perceptions grounded in personal history, which were not evident until later. For example, Susan's wariness towards what she called the "stigma of acting" was not revealed until the enquiry was completed. If I had been aware of this perception, we might have explored its relevance to our study and also looked more closely at the relationship between role and acting at an earlier point. Perhaps if I had undertaken the biographical interview with Susan prior to the beginning of the enquiry, other facets of the work might have been more carefully implemented. Nias (1987) suggests, that in any case, perceptions are not so easily altered:

Those who wish to modify their own and other people's professional knowledge must recognize that the un-learning of established ways of perceiving and the learning and practice of new ones is a lengthy, hard and potentially painful process in which the challenge and support of others play a crucial role. (141)

What appeared significant to me regarding the connections between personal history and action research were its implications for collaboration itself. Initially, I had thought of collaboration as occurring within a specific time frame, with definite entrance and exit points. I was to find its temporal boundaries far more extensive than I had anticipated. The collaborative journey was to encompass more territory than its original map had suggested.

Collaboration and Imbalance

- Collaborative action research strives to maintain a balance through equal participation in its planning and implementation. In those professional relationships which inform both, it also seeks to resist domination by one part of its membership over another. In those action research studies which have involved universities and schools, this

resistance has been particularly noticeable; for traditionally in educational research, teachers' voices have been silent, their involvement marginal, their concerns unrecognized. (Oja & Smulyan, 1989)

Because of the inservice component which was integral to my collaboration with Susan, some imbalances were identified before the enquiry was initiated. Thus, as I have mentioned in the introduction to this dissertation, my initiation of the project, the unequal expertise of the participants in group drama, and, the inequality in participants' knowledge of the students who would be involved in that drama were all acknowledged. That the enquiry would have more professional significance for me than for Susan, at least in an external sense, was also noted. Although awareness of these imbalances did not remove some difficulties, Susan and I were at least prepared for their presence. Other imbalances which appeared, however, were not anticipated, and in interpreting their effects, I am suggesting that they may have had more relevance to our collaboration than they might have for other action research projects which have larger numbers of teacher participants or different administrative involvements in the school setting.

The first of these imbalances which revealed itself in my collaboration with Susan concerned the meaning of the research itself as it was realized in our respective institutional settings. In a personal sense, I became aware of this imbalance as I moved between the university and school. Within the university community, I was able to speak to my colleagues about the research and engage in discourse with them concerning its implications. In one instance, I was asked to speak to a weekly faculty seminar on the research. These opportunities, both formal and informal, helped me to extend meaning, to gain perspectives through conversation with others. I was reminded of the place of language in collaboration, not only within the immediate boundaries where that collaboration is enacted, but within a wider context where another audience may impinge upon it. Rorty (1990) underlines the significance of the language of others in the construction of meaning and truth:

The world does not speak. Only we do. The world can, once we have programmed ourselves with language, cause us to hold beliefs. But it cannot propose a language for us to speak. Only other human beings can do that. (6)

In my absence, Susan did not have those others. In that sense, the research was experienced by her alone in the school setting; and, as collegial support was minimal, so were the opportunities for her to construct meaning through a shared discourse in that setting.

In reflecting on this imbalance, I saw other alternatives which might have remedied this consequence. A different research design, involving other teachers either within the same school or within more than one school would have allowed what Van Manen (1990) refers to as "conversational communities"(82). A closer alliance between Susan, her English department, and me during the enquiry might have been another.

This imbalance caused me to reflect on the preparation of undergraduate teachers and the place of research in their programs. Is it possible that these programs might at least introduce them to the possibility of teacher as researcher? Would an earlier awareness of the place of teacher research in the classroom influence professional development and support a practice that would, therefore, be still more reflective? I believe these are questions which affect the definition of teaching and the role of the teacher. Their answers, I would suggest, are to be found in continuing dialogue between university and school.

A second imbalance which I discovered during the enquiry concerned the space in which Susan and I lived our daily professional lives. Because of my presence in the school on a regular basis, I was reminded of the unequal distances between assignments, teaching and otherwise, which marked those spaces. Susan's teaching schedule of classes and the space among them differed significantly from mine. In hers only a few minutes separated them from one another. Often her lunchtime was abbreviated by the demands of extracurricular activities. The space in Susan's day seemed more congested, the rhythm of that space more frenetic. The university setting undoubtedly makes its own demands and

brings different pressures, but these do not have the same immediate pressures which I believe affect teachers' lives in classrooms. In collaborating with Susan, I was particularly aware of this difference in the reflective phase of our work and I continued to wonder about the relationship between the scope of reflection and the space in institutional settings which allows it.

The question of space was also to affect the balance of collaboration in another way. Because the team-teaching arrangement originally intended in the implementation of group drama in the classroom was discontinued early in the enquiry, an imbalance in participation in them was created, and Susan's involvement therefore became more demanding. Neelands (1984) suggests that in drama, both "functional" and "creative" spaces need to be considered (71). Thus, the arrangement of the room and grouping of students for the purpose of the work, and the creation and maintenance of an imaginative space are required. The alteration of the classroom in these ways influences the usual social relationships which ordinarily exist there, as they change when different relationships in drama are adopted. Because of the unequal participation in these drama spaces by Susan and me, difficulties which might have been alleviated to some extent by joint participation were encountered there by Susan alone.

All of the imbalances to which I have referred created, what I believe, was an improvisational quality in our collaboration. For despite our planning, the movement and direction of collaboration were sometimes determined and discovered within its implementation.

Collaboration as Ethical Imperative

As the enquiry with Susan unfolded, I became aware of how an ethical imperative was central not only to the research design, but to those processes on which it focussed. With reader response activity and group drama, a public and communal engagement are required. Both are concerned with the social construction of meaning which may not necessarily be consensual but rather "collective explanations of how people differ."

(Timbur, 1989:610) Collaborative action research also requires a public and communal participation and an acceptance and negotiation of differences. The enquiry in both its form and content was, therefore, inscribed in an ethos which values the goodness of collective endeavour. Iris Murdoch (1985) states that " we are obscure to each other... unless we "are mutual objects of attention or have common objects of attention " (33). We do not achieve this possibility, however, without some estrangement from ourselves or from personal perspectives. We do not simply agree to collaborate; we struggle to reach that relationship.

McElroy (1990), in relating his own experience in a collaborative project, states that "to live, to experience life, is to give up attempts to control, to be open to the presence of others, and in turn, to be present to others" (211). Within the collaborative enquiry with Susan, these words came to be situated in concrete circumstances, for I was constantly reminded that however I might project the work or Susan's participation within it, I had to step back and attempt to see both through her eyes and through her teaching style. I had to help Susan find her way, not mine. As we come to know the other in collaboration, that knowing becomes a kind of power and another ethical consideration arose, for that power had to be employed with sensitivity and integrity.

Collaboration also introduced an ethical imperative in its emancipatory dimension. Tritt (1990) suggests that action research in the classroom can be socially emancipating when values and beliefs which inform practice are affected. In my collaboration with Susan, this dimension of action research was not of primary concern. Our enquiry was principally interpretive, but as it evolved, I began to see it as also emancipatory, although in a different sense. In being with Susan and her students, I was led to examine my own beliefs which concerned drama methodology and its relationship to pedagogic encounters with students, to look from another's perspective at ways to enable the classroom to be a place where "the widening of our areas of reference in meaningful ways" might occur

(Johnson & O'Neill, 1984: 32). Thus, personal emancipation occurred in collaboration for me as I became "disturbed,"

as I was freed from usual or unquestioned ways of seeing. Because of Susan and her students, I was enabled to go beyond my original perspective and to project new possibility with renewed confidence.

Teacher Preparation, Pedagogy and Dialogical Environment

In initiating the collaborative enquiry which was to examine the possibility of group drama as a response to literature, I was concerned with its implications for the preparation of undergraduate teachers. Through my experiences in the enquiry, I sought to understand its pedagogical demands more precisely so that they might underpin that preparation. Undoubtedly, those understandings would also have implications for the preparation of undergraduate drama teachers and for in-service of teachers already in the field. But as I noted in the introduction to this dissertation, I was also concerned not only with that pedagogy as craft but also as relationship between teacher and student in which that methodology would be realized. To concentrate only on the first would have been to reduce the question of drama as response to literature to one of mastery of technique. Although I believe that an assured knowledge of skills and strategies is necessary in drama, that knowledge must reside in and support a pedagogical intention which encourages the otherness of those for whom all teachers are responsible. But I also came to believe that both craft and relationship must exist in a dialogic environment, one where purposeful talk among all participants is encouraged and supported. It would be an environment which releases rather than controls, one which honours difference and accepts some degree of ambiguity as inherent in its practice.

The place of student talk within the classroom then must receive particular examination in the preparation of pre-service and in-service teachers. Unless it is valued and supported in the classroom in other practices such as reader response and writing workshops, a place for group drama in the English curriculum will remain doubtful.

Teacher preparation in the use of group drama must then examine the vital position of talk in the classroom as it relates to drama, as well as to those contributions which drama makes to language growth and development. It must also examine the role of the teacher who will be a participant in that talk, who will only be another voice in that dialogic encounter and finally, its most sensitive listener.

A second discovery from the enquiry which I believe is important to teacher preparation is a clear understanding of action, both external and internal, within group drama. In the first, talk, gesture, or movement will be manifested. In the second, some "change in perspective or insight will occur" (Bolton, 1979: 23). This internal action is the principal aim of group drama and it is neither easily achieved nor easily evaluated. (It is surely a primary goal in literature as well.) It is, of course, possible that both kinds of action may occur simultaneously. However, I think it is essential that teachers understand the distinction between the two. In so doing, they will be able to clarify the purpose of the work to themselves so that their expectations will be clear. They will also be able to introduce the work to students so that performance expectations are reduced. Secondly, they will be able to view the work in a developmental sense so that initial attempts and "playfulness" are not viewed as failures, but rather as part of the process through which students pass. This does not mean that the teacher will stop pressing them towards greater truthfulness early in their work, but rather that a certain good-humoured tolerance and patience will inform those initial efforts.

Knowledge of those skills and strategies which are necessary for the implementation of group drama would necessarily be part of teacher preparation or teacher inservice. What the enquiry allowed me to conclude is that this knowledge should proceed initially from direct participation. Through involvement in group drama, participants would be more likely to experience both the possibilities and the problems of the work. They could also gain some practice in working from specific literary selections within the curriculum so as to identify clearly the purposes for using drama. They would also begin

to gain a sense of structures. The ability to structure group drama means to be able to plan strategies which evolve in some order so that the work evolves purposefully. Through working with Susan, I concluded that teachers would need many opportunities to experiment with structures in order to gain assurance for the classroom. A drama structure, like any plan, remains subject to the class for which it is designed and its episodes can be added or deleted depending upon student response. But, as in any process, practice in working with structures would provide teachers with some proficiency. Even a minimal introduction to planning group drama in this way can have consequences, as a recent workshop which I gave for undergraduate English majors was to indicate.

In the workshop, and just prior to a two-week field experience which they were to begin, the students and I explored the short story "the Sniper" by Liam O'Flaherty and, in a series of episodes created from the conclusion of the story, we examined the effects on a soldier of inadvertently killing his brother in the Irish Civil War. Through writing diary entries of the soldier now being treated in consequence of a breakdown, taking on roles of the staff in the institution where he was being treated, and in a whole group situation meeting of professionals, attempting to diagnose and prescribe treatment for him, students used group drama to build an imagined world where a human predicament was examined.

Following the workshop, and a few weeks later, the students' instructor stopped me in the hall and expressed her delight with the students' attempt to use group drama in those English classrooms to which they had been assigned. She also voiced her surprise that based on one drama experience, these undergraduates had tried the work in their classrooms. I, too, was delighted. I could not help thinking, however, that with more time, these students could be prepared even more securely to pursue the work with conviction and confidence.

Finally, in preparing teachers to use group drama as response to literature, the special nature of the pedagogical relationship which it requires would need to be carefully examined. It is a relationship which I came to see as making demands on two levels.

First, the teacher strives to be, as McClaren (1988) suggests, "liminal servant" (165) wherein he or she becomes "co-celebrant" in the learning situation. Usual distinctions of status and authority are therefore blurred. In making meaning with students rather than dispensing it to them, the role of the teacher is redefined. This role now also requires a double attendance on students. In the ordinary world of the classroom, the teacher is already called to attend on students, to support their efforts, to enable their becoming. Within the imaginatively created world of the drama, these concerns are now compounded by another, for the teacher must also remain sensitive to and supportive of those roles and situations into which students have entered. If it is in the dialectic between the real and imagined worlds where learning in drama occurs, as Bolton (Davis and Lawrence, 1986: 229) suggests, the teacher must move artfully and tactfully between the two.

Looking Back-- Gazing Forward

We are in the truth when we are able to overcome the distortions, systematic or otherwise, that constantly menace our conversations, the ones we pursue within our own selves as well as those we pursue with others, when we can maintain the openness of the conversation and keep it going. For what we most truly are in our inmost self is a conversation. (169)

--G. B. Madison in

The Hermeneutics of Postmodernity (1990)

Recently a colleague who knew of my collaborative project asked me if I would involve myself again in, what to her appeared, a difficult way to undertake research. I cannot say my immediate response was "yes" for Susan and I had both talked about the difficulties of collaboration and I had certainly reflected on them by myself. Those difficulties aside, we were able to identify positive and rewarding consequence of our work together, most of which this dissertation has already disclosed. For me collaboration became finally an extended dialogue; or, as Madison suggests, in the above excerpt, an "open conversation". I would like to think that conversation might continue, that its contents might invite others to further dialogue.

But that dialogue too must recognize the tensionality in which it will be situated, in the ongoing social reality from which it ensues and which it also creates. Its speakers are not transparent to one another, and the possibility for mutual understanding and for compassionate intersubjectivity are ideals towards which they will advance, sometimes haltingly and always with the knowledge of human fallibility. In the end, I would have to tell my colleague that collaboration defends us from isolation, and perhaps from our own arrogance. And yes, I would do it again.

REFERENCES

- Allen, David. (1980). English Teaching Since 1965. How Much Growth? London: Heinemann.
- Applebee, A.N. (1974) Tradition and Reform in the Teaching of English: A History. Urbana, Illinois: NCTE.
- Banks, Linda-Jane. (1975). What's Really Happening in the English Classroom? An unpublished doctoral dissertation. Boston University School of Education.
- Benedetti R. (1986) The Actor at Work. Englewood Cliffs, New Jersey: Prentice-Hall.
- Birney, Earle. David in A Book of Good Poems. (1969). C.T. Fyfe, Ed. Toronto: Copp Clark Publishing.
- Bolton, Gavin. (1979). Toward a Theory of Drama in Education. Burnt Mill, Harlow, Essex: Longman.
- Bolton, Gavin. (1984). Drama as Education. Burnt Mill, Harlow, Essex.: Longman.
- Booth, David. and Haine, Gail. (1982) Story Drama: Access to the World of the Reader in 2D. Leicester, England. Spring. Vol.1, No.2.
- Booth, David and Lundy, Charles. (1990). All the School's a Stage in Education Forum. Spring.
- Byron, Ken. (1986). Drama in the English Classroom. London: Heinemann.
- Carr, W. and Kemmis, S. (1986). Becoming Critical: Education, Knowledge and Action Research. Philadelphia: The Falmer Press.
- Carson, T. (1988). Themes and Variations in Action Research in Collaborative Action Research: Experiences and Reflections. Edmonton, Alberta: Alberta Teachers' Association.
- Carson, T. (1990). What Kind of Knowing is Critical Action Research? in Theory Into Practice. Volume XXIX, Number 3.

- Clandinin, Jean. & Connelly, Micheal. (1988). Teachers as Curriculum Planners. Toronto: Oise Press.
- Corcoran, Bill and Evans, Emrys (Eds.) (1987). Readers, Texts and Teachers. Upper Montclair, New Jersey: Boynton/ Cook Publishers.
- Courtney, Richard. (1988). Columbus Here and Now in Journal of the Canadian Association for Young Children. Spring. 1988.
- Culler, J.(1982). On Deconstruction. Theory and Criticism After Structuralism. New York: Cornell University Press.
- Craig, T. (1984). Toward understanding of the life world of a first-year drama teacher. Unpublished doctoral dissertation, University of Alberta.
- Craig, T. and Edwards, J. (1990). A Teacher Experiments with Drama as a Teaching Tool: A Collaborative Research Project in The Alberta Journal of Educational Research. Vol. XXXVI. No. 4.
- Davis, D. and Lawrence, C. (1986). Gavin Bolton: Selected Writings. London: Longman.
- Dewey, John, (1966). Democracy and Education. New York: The Free Press.
- Drama in Relation to English and the National Curriculum (1990) in 2D, Leicester, England.
- Eagleton, Terry (1983). Literary Theory. Minneapolis: University of Minnesota Press.
- Evans, Tricia. (1984). Drama in English Teaching. London: Croom Helm.
- Edwards, Joyce and Walker, Foster.(1990)Writing and Self-Education: A Research Project on Peer Dialogue Journals. Reflections On Canadian Literacy. Vol. 8.
- Fisher, C. (1989). Effects of a Developmental Drama-Inquiry Process on Creative and Critical Thinking Skills in Early Adolescent Students. An unpublished doctoral dissertation. Kansas State University.
- Fleming, Mike. (1981). Drama, The English Teacher and Class Control.in 2D, Leicester, England. Autumn. Vol. 1. No. 1
- Frye, Northrup. (1963). The Educated Imagination. Toronto: CBCEnterprises.

- Gadamer, H. G. (1975). Truth and Method. New York: Crossroad.
- Goodson, I. (1988). The Making of Curriculum. Collected Essays. Philadelphia: The Falmer Press.
- Goodson, I. (1991). Teachers' Lives and Educational Research in Biography, Identity and Schooling. Philadelphia: Falmer Press.
- Grout, D. J. The State of Music at the end of the Ancient World in Music in A History of Western Music. New York: W.W. Norton & Company.
- Greene, Maxine. (1988). The Dialectic of Freedom. New York: Teachers College Press, Columbia University.
- Heathcote, Dorothy. (1989). Commentary on Geoff Gillham's Article in 2D. Leicester, England. Summer. Vol. 8. No. 2.
- Heidegger, Martin. (1978). Building Dwelling Thinking in Basic Writings. Krell, David. (Ed.) London: Routledge & Kegan Paul.
- Huebner, Dwayne. (1984). The Vocation of Teaching in Teacher Renewal: Professional Issues, Personal Choices. New York: Teachers College Press.
- Kemmis, S. & McTaggart, R. (1981). The Action Research Planner. Victoria: Deakin University Press.
- Keyes, Daniel. (1959). Flowers for Algernon in Prose for Discussion. (1968) E. W. Buxton, Ed. Toronto: W.J. Gage Limited.
- Lee, Harper. (1960). To Kill a Mockingbird. New York: Warner Books.
- Levin, David. (1988). The Opening of Vision. New York: Routledge.
- Lincoln, Y. & Guba, E. (1985). Naturalistic Inquiry. London: Sage Publications.
- Madison, G.B. (1990). The Hermeneutics of (Inter) Subjectivity, or: The Mind-Body Problem Deconstructed in The Hermeneutics of Postmodernity. Bloomington: Indiana University Press.
- Mansfield, Katherine. (1923). The Doll's House in Prose for Discussion (1968). E.W. Buxton (Ed.) Toronto: W.J. Gage. Co. Ltd.

- Mansfield, Katherine. (1922). Miss Brill in Literature Alive. (1981). Gamble, T & Gamble M. Eds. Skokie, Illinois: National Textbook Company.
- McLaren, Peter L. (1988). The Liminal Servant and the Ritual Roots of Critical Pedagogy in Language Arts. Urbana, Illinois: NCTE. Vol. 65, No. 2
- McCutcheon & Jung, Burga (1990). Alternative Perspectives on Action Research in Theory Into Practice. Volume XXIX, Number 3.
- McElroy, L. Becoming Real: An Ethic at the Heart of Action Research in Theory Into Practice. Volume XXIX, Number 3.
- Morgan, N. and Saxton. J. (1987). Teaching Drama. London: Hutchinson.
- Moffett, James. (1968). Teaching the Universe of Discourse. New York: Houghton Mifflin Company.
- Moffett, James. (1968). A Student-centered Language Arts Curriculum, Grades K-13. Boston: Houghton Mifflin Company.
- Moffett, James. & Wagner, B.J. Student-Centered Language Arts and Reading, K-13. Boston: Houghton Mifflin Company.
- Neelands, J. (1984). Making Sense of Drama. London: Heinemann.
- Nelms, Ben F. (Ed.). (1988). Literature in the Classroom. Urbana, Illinois: NCTE.
- Nixon, J. (1987). Teaching Drama. London: Macmillan Education Ltd.
- O'Flaherty, Liam. The Sniper in Literature Alive. (198) Gamble, T. & Gamble, M., Eds. Skokie, Illinois: National Textbook Company.
- Oja, Sharon & Smulyan, Lisa (1988). Collaborative Action Research: A Developmental Approach. Philadelphia: The Falmer Press.
- O'Neill. C. (1982). Drama Structures. London: Hutchinson.
- O'Neill, C. (1983). Context or Essence: The Place of Drama in the Curriculum in Issues in Educational Drama. Day, C. and Norman, John. (Eds). London: The Falmer Press.
- O'Neill, C. (1984). Role Play, Text and Language in Journal of the Association of B.C. Drama Educators. Vol. 15.No. 9.

- O'Neill, C. (1985). Imagined Worlds in Theatre and Drama. Theory Into Practice. Vol. XXIV. No. 33. Summer.
- O' Neill, C. (1991). Walking backwards to the Future: Teachers as Guides to New Worlds in A Theatre in Your Classroom. Warren, B. (Ed.). North York, Ontario: Captus University Publications.
- Polkinghorne, Donald (1988). Narrative Knowing and the Human Sciences. New York: Suny Press.
- Purves, A. (1968). Elements of Writing about a Literary Work, with Victoria Rippere; A Study of Response to Literature. Champaign, Illinois: NCTE. Report No. 9.
- Purves, A. Rogers, T. & Soter, A. (1990). How Porcupines Make Love II. New York: Longman.
- Probst, R. (1984). Adolescent Literature. Columbus, Ohio: Charles Merrill Publishing Company.
- Probst, R. (1988). Response and Analysis. Portsmouth, NH: Boynton/Cook.
- Progoff, I. (1975). At a Journal Workshop. New York: Dialogue House.
- Reason, Peter. (Ed.) (1988) Human Inquiry in Action. London: Sage Publications.
- Berman, L.M. (1984). Dialoguing about dialogue journals. Language Arts. 61:7, 686-692.
- Ridel, Shelby. (1975). An Investigation of the Effects of Creative Dramatics on Ninth Grade Students. An unpublished doctoral dissertation. The Florida State University.
- Robinson, E. A. (1897). Richard Cory in Literature Alive. (1981) Gamble T. & Gamble, M. Skokie, Illinois: National Textbook Company.
- Romer, K. and Whipple, W. (1991). Collaboration Across the Power Line. College Teaching. Vol. 39. No. 2. Spring
- Rorty, R. (1989). Contingency, irony and solidarity. New York: Cambridge University Press.

- Rosenblatt, L. (1938). Literature as Exploration. New York: The Modern Language Association of America.
- Rosenblatt, L. (1978). The Reader, the Text, the Poem. Carbondale: Southern Illinois University Press.
- Rosenblatt, L. (1986). The Literary Transaction in The Creating Word. Patricia Demers (Ed). New York: The Macmillan Press. Ltd.
- Ross, C. (1982). A Descriptive Study of Student Autobiographical Journal in the Rehearsal of a One-Act Play. An unpublished colloquium. University of Alberta.
- Ross, C. (1988) Drama Ground: Premises and Promises. Language Arts. Urbana, Ill.: NCTE. Vol 15, No. 1 Jan.
- Ross, Malcolm. (Ed). (1983). The Arts. A Way of Knowing. Oxford: Pergamon Press.
- Ross, Sinclair. (1967). The Lamp At Noon in Prose for Discussion. (1968) E. W. Buxton, Ed. Toronto: W. J. Gage Limited.
- Salvio, Paula. (1989). Transforming Rituals of Commemoration: Theatre and Textual Interpretation in the Secondary Classroom. An unpublished doctoral dissertation. The University of Rochester.
- Schuy, R. (1987). Research currents: Dialogue as the Heart of Learning. Language Arts. 64:8, 890-897.
- Skau, K. (1987). Collaborative Research in Education in Education Canada. Summer.
- Smits, Hans. (1988). The Question of Collaboration in Collaborative Action Research: Experiences and Reflections. Carson, T. & Couture, J-C. (Eds.) Edmonton, Alberta: The Alberta Teachers' Association.
- Squire, James. (1964) The Response of Adolescents While Reading Four Short Stories. (Research Report No. 2). Champaign, Illinois: NCTE.
- Stegner, W. (1941). Butcher Bird in Prose for Discussion. E.W. Buxton, Ed. Toronto: W.J. Gage Limited.

- Trimbur, John. (1989). Consensus and Difference in Collaborative Learning in College English. Volume 51, Number 6.
- Tripp, David. (1990). Socially Critical Action Research in Theory Into Practice. Columbus, Ohio: Ohio State University. Vol. XXIX. Number 3. Summer.
- Van Manen, Max. (1986). The Tone of Teaching. Richmond Hill, Ontario: Scholastic-T-A-B Publications Ltd.
- Van Manen, Max. (1990). Researching Lived Experience. London, Ontario, Canada: The Althouse Press.
- Van Manen, Max. (1990). Beyond Assumption: Shifting the Limits of Action Research in Theory into Practice. Columbus, Ohio: Ohio State University. Vol. XXIX. No. 3. Summer.
- Van Manen Max. (1991). The Tact of Teaching. New York: State University of New York Press.
- Warnock, Mary. (1988). A Common Policy for Education. Oxford: Oxford University Press.
- Webb, Edwin. (1987). English as Aesthetic Initiative in Living Powers: The Arts in Education. Peter Abbs.(Ed). Philadelphia: The Falmer Press.
- Winters, R. (1987). Action-research and the Improvement of Professional Practice in Action Research and the Nature of Social Inquiry. Aldershot, England: Gower Publishing Co.